Reading Visual Texts as a Community of Readers:
Developing Historical Thinking Skills Among Adolescents
Using Historical Photographs

By

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Abstract

The purpose of this qualitative study was to explore the ways 9th grade students analyzed historical photographs and shared authority over the interpretation of those images. Students are seen as "digital natives" (Prensky, 2001); but most students are not visually literate and are left with the crucial task of making sense of visual sources on their own. There is limited research on student ability to read and interpret historical visual images. As suggested by Werner (2002), agency to read visual texts emerges when students have the capacities to read and interpret visual texts and share authority over meaning making.

Data collection consisted of semi-structured interviews, analyses of student annotated visual texts and other documents, video recorded observations, as well as student audio blog reflections. Data obtained in this study addressed the following questions: How do 9th grade U.S. history students build the capacities to read and interpret historical photographs using the heuristics of sourcing, contextualization, and corroboration? How is shared authority demonstrated when a group of 9th grade U.S. history students have multiple opportunities to read and interpret historical photographs?

The results of this study suggest that the participants' continuous reading and subsequent analysis of visual texts was an ongoing, scaffolded, iterative process, one intertwined with a growing understanding of and ability to use heuristics to interpret historical photographs. Asking factual questions made composing complex conceptual questions possible. Conceptual questioning, and to a lesser extent factual questioning, reflects a student's emerging ability to interpret visual evidence, frame theories, and think like a historian. As students become more proficient questioning and using the three heuristics of sourcing, contextualization, and corroboration, the authority over meaning making may shift to the students. As a result, students

learned to control overly imaginative thinking, to rely on themselves to make meaning and to trust their own interpretations. Findings indicate that agency emerges through an iterative process as students ask conceptual questions, solve problems, and intuitively read visual texts with more authority to make meaning for themselves and for their peers.

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Finally, I lovingly dedicate this dissertation to my daughters, Siena and Ravenna, for your love and encouragement to push on. And lastly, to my wife and best friend, Laura. I would not be where I am at today without your sacrifice and belief in me nor would I be dedicating these words.

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Chapter I:

Introduction

"I am a visual learner, I think better when I see things"

(Sara, personal interview, April 17. 2017)

Research has shown that social studies instruction at the secondary level still relies heavily on lectures, note taking, textbooks, and worksheets (Nokes, Dole, & Hacker, 2007; Russell, 2010; Werner, 2002). Traditionally, textbooks have been a convenient tool for social studies educators (Cohen, 2005; Peterson, 2010; Russell, 2010) where students often use a single textbook to learn the "seemingly true story" of history (Hunsberger, 1989; Hynd, Holschuh, & Hubbard, 2004, p. 142; Nokes, Dole, & Hacker, 2007). Lectures and textbooks are designed to cover large amounts of information in a short time, but there is a price for this oversimplification of history. In today's classrooms, social studies teachers underutilize the discipline-specific skills historians use to construct knowledge about the past from primary sources. When historical sources are used, teachers rely heavily on text-based sources rarely bringing images into the discussion except in a supporting role to the content being taught (Nokes, 2013). Students are left with the crucial task of making sense of visual texts about the past on their own (Seixas & Peck, 2004; Nokes, 2013) without knowing and learning how to use the key discipline-specific literacy skills of a historian.

Disciplinary literacy focuses on "how knowledge is produced" (Moje, 2008, p.8) by making visible the complex knowledge producing skills, strategies (Moje, 2007; Zygouris-Coe, 2012), and tools "possessed by those who create, communicate and use knowledge within the disciplines" (Shanahan & Shanahan, 2012, p. 8). Regardless of the content area, disciplinary

literacy skills are essential for teachers to think critically as content area experts (Moje, 2007) to transform "students into disciplinary insiders who are able to approach literacy tasks with some sense of agency" (Shanahan & Shanahan, 2012, p. 11) in a specific subject area. In the social sciences, students might learn discipline-specific skills of a historian to evaluate historical significance, reflect on historical perspective taking, or interpret visual primary sources to create new knowledge about the past (Seixas & Peck, 2004). "So historical literacy, . . . is the ability to appropriately negotiate and create the texts and resources that are valued within the discipline of history using methods approved by the community of historians. Historical literacies require a mature understanding of the nature of the discipline of history and the ability to approach a historical problem from an appropriate frame of mind" (Nokes, 2013, p. 13).

Based on Wineburg's (1991) seminal work, there are three unique discipline-specific literacies historians use: sourcing, an evaluation of a source before reading the text; contextualization, situating the source in a particular place and time; and corroboration, the determination of points of agreement, or disagreement across multiple sources (Breakstone et al., 2016a). Historians have traditionally focused on written text-sources (Nokes, 2013) but these three heuristics could also be used by students interpreting historical visual texts, such as photographs. As Nix (2016) suggested, more research into the use of visual text in the classroom is needed.

Overcoming the challenges of implementing historical literacy skills at the secondary level comes with the usual challenges. Educators may need to recognize and deal with gaps in students' background knowledge and skills, including basic reading skills, required to tackle the more complex literacy skills that are unique to each discipline (Moje, 2008; Shanahan &

Shanahan, 2008). In addition, teachers may lack a deep understanding of the "knowledge producing practices of their discipline" (Moje, 2008, p.97).

However, visual images bring additional challenges for teachers attempting to enrich instruction through the addition of historical visual evidence. Teachers may need to help students decode visual sources (Nokes, 2013), gain access to new instructional strategies along with instructional tools for helping students make meaning from visual texts. Students reading with visual texts in the classroom will need reading strategies which are as effective as the reading strategies good readers use to understand written text. For example, historians analyzing paintings must recognize the dual role that art plays in depicting the past. Paintings represent historical events based on the ideas and impressions artist have about the past, but at the same time, paintings are also primary sources reflecting the attitudes and beliefs people held at the time the painting was created. In terms of photographs, Nokes (2013) further explains how easily people come to view photographs to be a real and authentic artifact, when in reality they fail to understand that "photographs always have a source, were created for a purpose, and sometimes have been manipulated to achieve that purpose (p. 109). These exemplify the types of questions historians ask when interpreting historical visual evidence in which teachers and students are not fully prepared to handle. Introducing Wineburg's (1991) heuristics alongside those complex skills historians use with historical images may encourage social studies teachers to use visual evidence alongside written primary sources and move instruction and learning away from textbooks (Seixas & Peck, 2004) to an active, richer, and much deeper learning experience that better prepare students for the 21st century.

The purpose of this case study was to explore the ways 9th grade students analyzed historical photographs and shared authority over the interpretation of those images. Students are

exposed to visual images daily but receive little, if any, guidance in how to interpret them beyond what they do on their own when exchanging pictures using Snapchat or Facebook (Nokes, 2013). According to Werner (2002), "meanings do[es] not spontaneously arise from images but are achieved through reading. To speak of visual text, therefore, implies that readers have agency for a variety of interpretations" (p. 425). A new pedagogy is needed that puts the agency of learners at the center of instruction when students interact with the visual text. Giroux (as cited in Werner, 2002) answered this call suggesting "a pedagogy that not only informs students about how images work in their daily lives, but also empowers them to engage with multiple, shifting, and competing readings" (p. 402).

Werner (2002) brought form to Giroux's thinking and proposed three instructional conditions "to strengthen student agency to read imagery" (p. 401). First, students must be positioned as active readers with shared authority over meaning making. Second, authority is enhanced when students have opportunities to read a variety of visual texts and the capacities to engage in multiple readings as interpreters. And third, a communal space is provided where group discussions can shape student thinking and learning as a community of readers. Werner's vision of pedagogy to guide students to analyze and interpret visual text was the basis for this study.

The development of new social studies instructional strategies is an important step if students are to learn how to understand and construct interpretations about the past from documents and visual images. Historical literacy is the ability to gain a deep understanding of historical texts through active engagement (The Historical Thinking Project, 2014). One successful program is Stanford's *Reading Like a Historian* (Breakstone et al., 2016a) online curriculum that encourages active learning by engaging students in the historical thinking skills

of sourcing, contextualization, and corroboration with primary source documents that have been tampered with (Wineburg & Martin, 2009) through careful editing and vocabulary supports.

While there is no shortage of research addressing historical thinking using historical texts, there is little research that supports active learning strategies supporting student's ability to interpret historically visual images (Coventry, et al., 2006). Even with access to thousands of historical images online, schools have traditionally emphasized textual literacy (Felton, 2008). "Many history students and scholars struggle to devise reading strategies or protocols that are as rigorous and rewarding as those used to interrogate textual sources" (Coventry, et al., 2006, p. 1372). Research is needed that explores the experiences of students using historical thinking skills to interpret historical photographs and other images with textual primary source documents serving in a supporting role.

Rationale of the Study

I have been a high school history teacher for nearly 20 years, and I have spent most of that time in a class within a class (CWC) environment where students range broadly in skills and abilities. The norm for teaching history in the building where I teach has been the sage on the stage or drill and kill routines where students learned "history as a series of undisputed facts" (Moje, 2007, p. 19) rather than constructing history from evidence. Then came the State's Department of Elementary and Secondary Education mandate that upon the completion of an American History course all students should take an end of course exam upon the completion of the course. The first time I was expected to give the exam was in the Spring of 2013, and I noticed the majority of the questions were content-based with little reliance on social studies skills. Many social studies teachers saw these exams as justification for continued use of lectures and other direct instruction strategies to cover as much content as possible. For these reasons,

history teachers like me rarely saw Wineburg's (1991) heuristics as a practical way to teach history to meet the perceived demands of the content-only curriculum. Since completing the collection of data for this multi-case study, the school district is no longer required to give the American History end of course exams.

Several years ago, I created ways to integrate content area reading skills in the classes that I teach using various reading strategies to clarify, predict, question, and summarize textbook readings (Lee & Spratley, 2010; Palincsar & Brown, 1984). I also introduced text structures tied represented through visual representations (Neufeld, 2006) and a variety of vocabulary building strategies focusing on general academic vocabulary (Caldwell & Leslie, 2013) to support reading comprehension. However, historical documents are much more complex than a comparable contemporary source. Basic reading skills do not go far enough to help students place primary sources in a historical context, for example, or corroborate historical accounts to determine differences between them. Helping students gain deep understandings of historical documents requires instructional strategies that teachers are able and willing to use. Shanahan and Shanahan (2012) reveal that content area literacy was very effective with striving readers, but they expected the teaching of disciplinary literacy skills such as Wineburg's (1991) heuristics would benefit all students from proficient readers to striving readers in all content areas.

I began to wonder if the same skills historians use to analyze text documents could be used to interpret historical photographs. The discovery of the Picture Word Inductive Model (PWIM) helped me make that leap. Designed as an instructional model for elementary students or students learning foreign languages, I saw immediately the potential in using PWIM as a tool to investigate historical photographs. PWIM is an inquiry-orientated model of instruction for developing literacy with groups of students (Joyce, Weil, & Calhoun, 2015).

To test this idea, I adapted the instructional model in the Spring of 2015. In PWIM, students normally "shake out" or identify vocabulary words (Joyce, Weil, & Calhoun, 2015), but I encouraged students to pose questions and write them down on posters to encourage historical inquiry. While PWIM relied upon a single image to generate words and sentences, I recognized students might be more actively engaged with a collection of visual evidence centered around a common historical theme. For this trial run, I selected images for students to evaluate President Truman's decision to use the atomic bomb. In addition, I had students read primary source documents to find answers to their questions about the visual text. Students finished their analyses of the photographs by writing their response to the prompt.

At the end of this test run, I found the questions students asked, and their interpretations of the visual texts were, what Werner (2002) describes as, an instrumental reading of the images. Instrumental readings of visual texts are commonly used to extract details and answer guided questions to uncover information from the source (Werner, 2002). The photographs served only to inform students from which they could develop a narrative about the historical event portrayed.

However, this initial test of this new instructional approach proved successful enough to warrant further research to attempt to discover if students could develop the skills historians use to critically read and interpret visual texts. Research on historical thinking and visual texts suggests that a "task of social studies is to strengthen student agency to read imagery in multiple ways (Werner, 2002, p. 401). Knowing how historians might tackle the analysis of photographs would make a more appropriate connection between visual literacy and historical literacy skills I was interested in seeing students acquire. A pilot study was conducted in the Spring of 2015 to

explore the potential of this instructional approach, but the question remained; how to get students to think more critically and interpretively in ways that mirror those of a historian.

Research Problem and Questions

Students today are bombarded with images but receive little instruction in how to construct meaning from them. Given the reluctance of history teachers to incorporate discipline-specific skills and visual images as a meaningful way for understanding the past, research into the ways in which students use historical thinking skills to interpret historical photographs is necessary. When images become a part of a lesson, they normally are used in a supporting role of the content being taught (Nokes, 2013) and have had more authority than the student in meaning making about the past. Teachers and textbooks frequently ask students to interpret historical visual evidence at an instrumental level using closed-ended questions to learn the content the image represents, instead of allowing students to have a shared authority to probe and create deeper meaning about the images themselves. Historical images add another layer of complexity that requires unique skills and strategies to be successful (Werner, 2002). All these instances point to a need to explore how students become more active, independent readers of visual texts.

This multi-case study was designed to explore how students share authority over the interpretation of historical photographs using Werner's (2002) framework for reading and questioning images. The I-CAN-C foldable was created to help students accept more interpretive authority over a visual text (see Appendix A). The I-CAN-C foldable was modeled after the IREAD foldable designed to support middle school student reading of primary sources for writing argumentative essays (Monte-Sano, De La Paz, & Felton, 2014b).

Werner (2002) suggests students need to be given more opportunities to read texts and, at the same time, help students develop more capacity to engage with visual images within a supportive community. All too often, classroom instruction places more emphasis on the authority of the teacher or the textbook to create meaning of visual texts, but Hunsberger (1989) "questioned whether it is the reader or the text that has greater authority" (p. 115).

Werner explains:

> On one side of this relation is the visual text itself, embodying content, form, technical conventions, and some evidence of its author's intention, point of view, and choices; on the other side is a reader who comes with purposes, expectations, questions, and sundry assumptions drawn from past experience. Understanding is not simply a matter of grasping an author's intended meaning or of uncovering the correct message . . . , but also of bringing one's imagination to the reading, recognizing that varying interpretations are possible as the text is engaged from different purposes and biographical locations. In short, the visual text and its reader comprise an irreducible unit in which both share authority over meaning. (p. 404-405)

Teachers can use historical images in the classroom in multiple ways and provide students the means to share authority over interpretation. Meaning making is not always equally shared; much depends on the viewer, the source, and the desired goals of instruction (Werner, 2002). Werner (2002) suggests that students can read visual images much like reading written text. He outlines seven possible readings that educators can engage students to read and interpret images: instrumental, narrative and empathetic, iconic, editorial, indicative, oppositional, and reflexive. Werner's thinking of and definition for his seven readings are based on methods of

interpreting images as reflected in cultural studies literature. Though not an exclusive list of reading, Werner organizes these seven readings into three clusters.

The first reading cluster, manifest meanings, represents the type of readings most commonly used in a classroom setting. Students are in a more *closed* authority relationship with the visual texts. Teachers and textbooks rely on instrumental readings to extract information from a visual text. At the instrumental level, students normally have less authority over meaning making as they attempt to answer closed-ended questions presented in textbooks to better understand the content. In the second cluster, associative meanings, students become more active readers with more authority over meaning making. Readers in this cluster look for associative meanings from a visual text that includes narrative and empathetic, iconic, and editorial readings, all of which ask readers to move beyond the literal meaning of a visual text that is "more associative and inferential" (Werner, 2002, p. 410). The third and final cluster, evaluative meanings, encourages readers to evaluate meaning from a visual text. In this third cluster, the reader takes on most of the responsibility in a more open authority relationship for interpreting visual texts through indicative, oppositional, and reflexive readings.

With any given photograph, a student can read the same image multiple times using readings from different clusters depending on the instructional intent. To support multiple readings, Werner (2002) generated lists of questions educators could implement to read visual texts. I borrowed and adapted some of Werner's questions, then aligned the selected questions with the heuristic's historians use to analyze evidence to create the I-CAN-C foldable (See Appendix A). The I-CAN-C foldable is a capacity building tool that primarily uses the heuristics of sourcing, contextualizing, and corroborating to read visual texts in meaningful ways. Otherwise, if too much is left up to the students then meaning may be "invented" and "anything

goes" (Hunsberger, 1989). "Historians cannot make things up based on guessing or fanciful imaginings. Evidence from the sources provides the grounds on which we imagine the past" (Lemisko, 2004, para. 8).

In this study, a shared authority relationship may be revealed when students engage in multiple readings of visual texts. At first, students will attend to closed-ended questions at an instrumental level to source historical photographs. Then encounter more complex open-ended questions to establish context and to corroborate their findings through additional readings of the visual texts. These tasks ask students to take on more authority as they learn to question, challenge, and extend their interpretations of the photographs. If students are given an opportunity to take on multiple readings, will students accept more authority over meaning making, and how, if at all, will they use this authority to interpret historical photographs? Two questions guide this research:

1. How do 9th grade U.S. history students build the capacities to read and interpret historical photographs using the heuristics of sourcing, contextualization, and corroboration?
2. How is shared authority demonstrated when a group of 9th grade U.S. history students have multiple opportunities to read and interpret historical photographs?

Overview of Theory and Method

This qualitative multiple case study (Stake, 1995; Stake, 2005, Yin, 2014) explored the ways students used historical thinking skills to interpret historical photographs. Stake (2005) suggests, that "a number of cases may be studied jointly in order or investigate a phenomenon" (p. 445). Werner's (2002) three instructional conditions frame this study, with readings of visual text and student analysis supported by the I-CAN-C foldable to guide student historical thinking.

All participants in this study attended a large suburban public high school located outside a major metropolitan city in the Midwest. Two heterogeneous groups of four students participated from two different instructional hours. Data collection began in the Winter of 2016 and ended during the Spring of 2017. Over half of the participants had an IEP or will be concurrently enrolled in a reading program. Another quarter of the participants were enrolled in at least one advanced studies course.

Data for this qualitative study was collected from mid-December through the first half of the spring semester beginning with a pre-study questionnaire (see Appendix B). The questionnaire provided insight into the prior experiences of the participants reading visual texts. Shortly after administering the questionnaire, students began the first of three mini units. Each of the mini units lasted one week. During each of the daily lessons, students read and annotated photographs and various supporting documents, all of which were collected for analysis. I video recorded every day students analyzed visual texts in their groups using the I-CAN-C foldable to read and interpret historical photographs. A total of three semi-structured interviews were conducted with each participant upon the conclusion of each mini-lesson. Finally, students were asked to record an audio blog to reflect on the day's lesson as homework. All observation videos, audio recorded interviews, and audio blogs were transcribed by the researcher.

Data analysis was an ongoing process in all phases of this case study. Coding began deductively using Wineburg's (1991) heuristics and Werner's (2002) instructional conditions as categories. Then inductive coding followed to examine patterns, interactions, and relationships between each of the categories. The triangulation of multiple data sources promoted credibility and trustworthiness. In addition, I created a chain of evidence after an extended amount of time within the settings and used "thick descriptions" to represent the data.

Definitions and Usage of Key Terminology

The following terms are key to understanding my research study. Providing these brief clarifications will help frame the intent of my study before a more detailed explanation is provided in later chapters.

A community of readers. A group of students who read visual texts as a group. In doing so learn from one another and find that no one person has all of the answers. Student groups also discover that there is always more than one interpretation with any given visual text, and most importantly, it is through group discussions that student comes to understand their own thinking.

Content area literacy. Regardless of the subject area, there are common cognitive skills students use for learning and interpreting text. "Content area reading prescribes study techniques and reading approaches that can help someone to comprehend or to remember text better" (Shanahan & Shanahan 2012, p. 8). For example, summarizing a reading from a science textbook is like summarizing what has been read in a history book. *Content area literacy* skills provide the foundation for the development of the complex *disciplinary literacy* skills experts within a discipline use to construct knowledge. However, many educators see the teaching of these literacy skills as an "add-on" and have pushed back against the notion that "every teacher is a reading teacher" (Gillis, 2014; Zygouris-Coe, 2012) not recognizing the unique literacy needs of their content.

Disciplinary literacy. "*Disciplinary literacy* emphasizes the unique tools that the experts in a discipline use to engage in the work of that discipline" (Shanahan & Shanahan, 2012, p. 8). *Disciplinary literacy* describes the ways experts within a given field of study read, speak, think, and write within the discipline to produce knowledge and distinguishes itself from

the application of novice literacy skills that apply across multiple content areas (Shanahan & Shanahan, 2012). All too often, teachers lack a deep understanding of their discipline's skills then expect students to understand and use discipline-specific literacy skills without explicit instruction.

Historical literacy and thinking skills. The discipline-specific literacy skills historians use to read and write as historians to create and communicate their interpretations about the past. Historical literacy and thinking skills are a broader reference to the process's historians use to arrive at their findings. Wineburg's (1991) three heuristics of sourcing, contextualizing, and corroboration are specific components of historical literacy and the skills historians use. These three heuristics are central to this research study proposal.

I-CAN-C. The I-CAN-C foldable (See Appendix A) presents steps students can use to think like a historian to analyze visual texts. These steps include the inspection and questioning of a visual text, and the three heuristics of sourcing, contextualization, and corroboration. For this study, the I-CAN-C foldable was constructed with two additional phases which were not a part of this research study.

Reading visual text. Although reading is traditionally associated with written texts, reading in this case study "emphasizes the metal labor to give meaning to visual texts" (Werner, 2002, p. 403). Historians use similar historical literacy skills to understand written primary source documents as they would interpret visual texts or objects (Lévesque, Ng-A-Fook, & Corrigan, 2014; Werner, 2002). Thus, historians see visual sources and artifacts as cultural texts to be read.

Visual texts. Historians frequently use images and other artifacts as evidence to make sense about the past, but the term visual text is more commonly associated in a classroom setting.

Common visual texts used for educational purposes include paintings, political cartoons, and photographs (Werner, 2002). When I describe visual texts in relation to this case study, visual texts are photographs.

Organization of the Dissertation

Following this introduction, I review the current literature in chapter two. I focus on historical thinking skills as they apply to written text, and I then a look into the uniqueness of visual texts and how they may be interpreted. I then define the need for such skills and how such an approach could be made possible. Finally, I offer an examination of Werner conceptual framework for reading visual texts.

In chapter three, I discuss the methods used for this multi-case study including a description of the context, the participants, and my unique position as the classroom teacher and researcher at the setting where this research was conducted. Then I describe the instructional approach and an explanation of the I-CAN-C foldable used in this study. A detailed discussion follows explaining the data sources used and how I organized, coded, and analyzed the data. Finally, I conclude with a discussion on the ways in which I attempted to maintain credibility and trustworthiness in my research.

Chapter four presents a rich description of the data collected for both research questions. I begin by analyzing the collected data from both case study groups separately discussing how the students in both groups built the capacities to read and interpret visual texts using Wineburg's (1991) heuristics. In the last section, I describe the shared authority relationship that resulted as both groups moved on Werner's (2002) continuum between a *closed* and a more *open* authority relationship each time the groups read a visual text (see Figure 1). Data analysis for the second research question pulls from the experiences of both case study groups together.

Chapter five concludes this research study by summarizing the implications that Werner's framework might have on teacher practice. The findings show the benefits of an inquiry learning approach that is tied to Wineburg's (1991) heuristics for building student capacities to read and interpret historical photographs. In addition, I suggest that there is a relationship between students using the heuristics and a move to a more *open* authority relationship with visual texts. Because of this relationship, I next discuss the ways in which students become agents to read and interpret visual evidence with a community of readers. Finally, I identify the limitations of this research study and a need for future research in inquiry learning.

Chapter 2:

Literature Review

"Just looking at a picture people just blow it off as just another 'picture', but really, there is a story trying to be told . . . there is more information in that picture than anything because that is your proof, your evidence, your story." (Connie, Audio Blog 8, January 14, 2017)

While secondary history teachers frequently consider themselves content experts in the classroom, they frequently practice passive learning activities that focus on the content demands of the discipline (Kenna & Russell, 2014). Traditionally, assignments have been about building knowledge as opposed to creating that knowledge. But what does historical literacy look like in an active learning environment? What problems do teachers and students face as they learn to think in historical ways? How might the inclusion of visual texts encourage active learning and support historical thinking in the classroom? What are the advantages of embedding historical literacy skills focused on interpreting historical photographs in daily instruction?

Historical Disciplinary Literacy

Wineburg's (1991) groundbreaking work established three commonly used heuristics historians use to construct knowledge about the past. Wineburg (1991) conducted his research using an expert/novice designed approach and think-aloud protocols to compare how expert historians read historical texts versus the strategy's students used to read the same historical sources. In this situation, the students were left to read and interpret the sources on their own without any guidance. In the Wineburg (1991) study, historians were compared to high school students and found that historians used the heuristics of sourcing, corroboration, and

contextualization to create knowledge about historical events, while "students focused on remembering facts" (Nokes, Dole, & Hacker, 2007, p. 493). Wineburg (1991) concluded, that knowing history is not the same as constructing it. In the classroom, students could be exposed to these three heuristics while reading a variety of historical texts to construct knowledge about the past. However, students will need to develop the capacities for multiple readings of each source and be willing to accept a shared authority over interpretation and meaning making with the source itself. While Wineburg's (1991) heuristics are often seen as three separate skills they do not work in isolation; each strategy relies upon the other for the construction of historical knowledge.

Before reading an unfamiliar text, historians should preview the source of the document (Wineburg, 1991) first. Historians attempt to determine the type of source and where a source came from before attempting to construct meaning from a document (Nokes, 2013). "Historians view primary source documents as interpretations of events through emotional, biased, imperfect witnesses" (Nokes, Dole, & Hacker, 2007, p. 73). Historians also analyze evidence to establish the viewpoint of an author before attempting to construct meaning from the rest of the source. Understanding the photographer's viewpoint can be accomplished in many ways, three of which include reviewing the background of the author, reviewing the author's "intentions and assumptions" (Monte-Sano, 2011, p. 214), and ascertaining if the author was even present at the event (Nokes, 2013). When historians skip the sourcing of a text, the construction of meaning is interrupted (Monte-Sano, 2011, Wineburg, 1991). Other considerations readers should determine during the sourcing of a text include the background of the author, the author's "intentions and assumptions" (Monte-Sano, 2011), and if the author was even present at the

event (Nokes, 2013). Finally, sourcing is a contributing factor in examining both the validity and reliability of the author of a historical text.

Corroboration is "the act of comparing documents with one another" (Wineburg, 1991, p. 77). Before historians accept a detail found in one source as plausible, historians compare their thinking with other sources (Nokes, Dole, & Hacker, 2007) to determine if the source is valid and reliable (Nokes, 2013). Historians look for similarities between sources but also need to recognize the differences between them (Wineburg, 1991). The challenge for students arises when differences between sources are found. This unexpected twist is difficult for students who generally see each source as truthful, thus blinded to the interpretive nature of a historical inquiry. "Students must be taught to notice and seek explanations for discrepancies, which can often be accomplished through sourcing" (Nokes, 2013, p. 73).

The last heuristic of contextualization is the process of situating each source in a particular time and place. Students spend time imagining the historical setting of a source including "the particular geographic, political, historical, and cultural context of an event" (Nokes, Dole, & Hacker, 2007, p. 493). Students frequently lack the experience and background knowledge to successfully contextualize historical documents (Nokes, 2013). In many studies, students have been able to employ sourcing and corroboration with modest success; however, the use of contextualization has proven to be difficult for students to accomplish and may be beyond their reach (Monte-Sano, De La Paz, & Felton, 2014b; Nokes, Dole, & Hacker, 2007). In general, students lack a strong understanding of historical events across time and often view the past through a modern lens as opposed to seeing the event within the historical setting. To help students apply the strategy of contextualization, teachers could provide the background of each source in advance, ask guided questions that encourage students to think deeply about a source or

make explicit through modeling how experts use contextualization (Reisman & Wineburg, 2008).

Nokes (2013) explains:

> Students rarely spontaneously engage in historical reasoning even when given primary source documents – it is extremely challenging for them. But with instruction, students develop historian literacies and habits of mind. They can overcome many challenges of historical thinking if teachers make historical literacy an explicit objective of their instruction (p.29).

History teachers are best situated to help students learn how to read, write, and think like a historian. However, many teachers will still have to overcome misconceptions, personal biases, and a culture that perpetuates the use of lectures, textbooks, and rote memorization of historical facts.

Common Misconceptions About Teaching Historical Literacy

Historical disciplinary skills are essential for educators to support classroom instruction both in their ability to think critically as content area experts, but also to enhance the content specific skills of their students. The realities of the classroom and teacher's beliefs can impede the promotion of historical disciplinary reading in a high school history class. A school's culture and structured class periods signify that students should move through the day, one class at a time with minds open to receive information (Moje, 2008; Seixas & Peck, 2004; Sizer, 1984). Another challenge stems from the misconceptions held by history teachers as to the meaning of, and purpose for historical disciplinary reading.

Many history teachers do not understand there are differences between content area reading instruction and discipline-specific reading. Shanahan and Shanahan (2012) describe how

content area literacy focuses on generic reading skills that can be applied across multiple disciplines. Cognitive strategies which expert readers use to construct meaning like clarifying, predicting, questioning, and summarizing a given text (Palincsar & Brown, 1984) are important. I am not suggesting these, and other reading strategies are unimportant, they are necessary skills to have in place before students can develop higher-level discipline-specific reading strategies (Gillis, 2014; Shanahan & Shanahan, 2008).

Content reading strategies do not guarantee students will be able to read and comprehend historical texts without the heuristics and other skills historians use to interpret primary sources (Gillis, 2014; Zygouris-Coe, 2012). In addition, educators see the teaching of content area reading strategies as something they are not trained to do, something that takes time away from the teaching of course content, or teachers feel this is something that is not their responsibility (Gillis, 2014; Moje, 2008; Shanahan & Shanahan, 2008). In contrast, historical disciplinary reading skills like sourcing, contextualization, and corroboration are unique tools that help experts engage in the work of historical thinking and are integral to the discipline, "rather than a set of strategies or tools brought into the discipline to improve reading" but these disciplinary skills are often overlooked by classroom teachers (Gillis, 2014; Moje, 2008, p. 99).

Consider the role of vocabulary in reading. Through a functional linguistic approach, Shanahan and Shanahan (2012) recognized that there are unique ways in which specific content area words are used and constructed. For example, historians construct words like the *Gilded Age* or the *Dark Ages* to organize and describe groups, events, or actions. Content area reading strategies alone will not recognize the distinctive ways historians create and use time periods. Because content area reading approaches will not recognize the nuance a historian may lend to word structure, the need for specific historical literacy and approaches for reading in this manner

are highlighted. Establishing historical disciplinary reading skills with students and turning these skills into new habits will not be possible if disciplinary literacy is not clearly defined for educators who may think "that disciplinary literacy is just a new fad name for content area literacy" (Shanahan & Shanahan, 2012, p. 8).

Students also face barriers when facing complex texts like historical documents. Students need to break away from - and teachers need to discourage - the bad habit of giving the authority for learning to their teachers and the classroom textbooks (Bain, 2006). Students need to learn how to share authority over meaning with visual evidence from people of the time they are studying (Werner, 2002) but may lack the motivation sharing authority with primary source documents, when interpreting the past, if they can't make connections to the people, ideas, or events in question (Moje, 2008). This is especially made difficult when students believe that learning "is a matter of memorizing and reproducing information" (Moje, 2008, p. 104; Nokes, 2013). Moje (2008) further suggests that students may be unwilling to delve deeper into the complex literacy practices associated with disciplinary literacy if they cannot attach the meaning of these practices to their lives.

Although historical thinking comes naturally to historians, teachers may not have thought deeply enough to realize how integral these skills are in shaping the discipline they teach. Social studies teachers have consistently relied upon the convenience of textbooks for their lessons, assessments, and instruction (Cohen, 2005; Nokes, Dole, & Hacker, 2007; Peterson, 2010; Russell, 2010). This reliance on textbooks has elevated the authority of textbooks to "the status of 'scripture', and they are used to present rather than question and negotiate 'truth" (Werner, 2002, p. 406). Hence, new instructional strategies are needed to teach how to read a variety of historical text with their students (Zygouris-Coe, 2012). Teachers must have the confidence that

their students are capable of using historical disciplinary reading skills. Teachers often leave too much of historical thinking implied and assume students can think in historical ways without explicit instruction (Girard & Harris, 2012). While some teachers still rely on a teacher-centered approach to social studies instruction that relies on lectures and textbook reading (Nokes, 2013). Finally, may also teachers lack the motivation to attempt to teach the historical disciplinary reading, and, at the same time, help students develop the reading and thinking skills of a historian because of the heavy content demands of the discipline.

Creating Success in a Diverse Classroom

Studies about disciplinary literacy recognize several advantages of integrating disciplinary literacy within everyday instruction. In a study with 8th grade middle school students, Monte-Sano, De La Paz, and Felton (2014a) were successful guiding students through the heuristics of sourcing and corroboration. Students were also capable of writing argumentative essays. Disciplinary literacy skills mirror many of the college and career readiness skills expected of all learners in English Language Arts, History/Social Studies, Science, and Technical Subjects (Common Core State Standards Initiative, 2010). For example, the Wisconsin Department of Public Instruction (2011) requires all students to learn reading, writing, speaking, listening, and critical thinking skills from each discipline across all grades to be college and career ready. When combined with the conventions of other disciplines, historical disciplinary reading skills give students the "power to think critically across various texts and various disciplines (Moje, 2008, p. 37).

Nokes (2013) provides several reasons for why history teachers should engage their students in historical literacy. To students, history can be very abstract when relying on textbooks and lectures alone. First, when working with primary sources students learn content

better if taught to use historical literacies then they do if they learn from those traditional forms of social studies instruction (De la Paz, 2005; Nokes, 2013). Second, students who read multiple sources and use the heuristics of sourcing, corroboration, and contextualization learn content better and improve both historical and content area literacy skills at the same time (Nokes, 2013; Gillis, 2014). Third, students who analyze with primary sources and apply historical literacy skills, "exhibit more sophisticated critical reading and thinking skills" (De la Paz, 2005; Nokes, 2013, p. 12). According to Moje (2007), disciplinary literacy skills also help students become more productive citizens who "can participate in decision making and in new knowledge production" (Moje, 2008, p. 33). Without the promotion of disciplinary reading strategies in a history class, "students can know a lot of history but will have little idea how historical knowledge is constructed" (Wineburg, 1991, p. 84).

Common Conceptions of Visual Texts and Student Understanding

Students today live in a society saturated with visual images. Nearly every student carries a phone capable of taking photographs or creating a video. They spend hours watching YouTube, playing video games, or posting pictures on Facebook and Flickr. According to Prensky (2001), students come to us as "digital natives," having spent their entire lives in the digital age. "Our students have changed radically. Today's students are no longer the people our educational system was designed to teach" (Prensky, 2001, p. 1). Teachers also have a wealth of historical visual texts at their fingertips. The world wide web offers vast digital archives where a simple Google search results in hundreds of images and online exhibits that teachers can access for classroom use (Felten, 2008; Felten, 2009; Moje, 2008). Textbooks have been updated with images and links to multimedia presentations. "Visual texts are not just useful tools for learning

about the world; increasingly, they are the social world and need to be treated as subject matter in the classroom" (Werner, 2002, p. 401).

Arguments for the ease with which "digital natives" are able to navigate shifting and ever-changing technology may have merit but are they capable of constructing meaning from visual texts? Little, Felten, and Berry (2010) argue:

> The often-cursory attention students pay to the task of seeing a new image or re-seeing a familiar image is not sufficient to produce a detailed observation of what is there, let alone a sophisticated interpretation of what it might mean. (p. 46)

Thus, being a "digital native" doesn't mean students are visually literate (Brumberger, 2011) capable of creating, analyzing, and using visual sources in sophisticated ways (Felten, 2005; Felten, 2008). Others agree. Little, Felten, and Berry (2010) suggest, "liberal education in the twenty-first century needs to take seriously the visual as a fundamental way of knowing" (p. 49). "Just as writing is essential to textual literacy, the capacity to manipulate and make meaning with images is a core component of visual literacy" (Felten, 2008, p. 61). If visual literacy is to be an essential 21st-century skill, social studies teachers must encourage students to be "visually literate, just as we teach them to be verbally literate" (Brumberger, 2011, p. 46).

As a newly embraced source of information, reading visual texts require new skills. Nokes (2013) explains the three epistemic stances in which student's view the purpose of reading and interpreting visual texts: an objectivist, subjectivist, and a criterialist stance. The first is the objectivist stance, and it suggests students use visual text uncritically to gather facts, to look for a correct answer or story, and expect others to interpret the visual texts the same way. When students read a visual text just "to gather facts" they are taking on a more passive role in meaning making and giving more authority to the visual text (Werner, 2002). According to Nokes (2013),

student reading a visual text from a subjectivist stance put little effort into constructing interpretations, does not justify their thinking using evidence and may even ignore evidence if it disagrees with their ideas. Students who read visual texts from this stance often adopt other interpretations over their own ideas without justification. Though far from using evidence to inform meaning making, students with a subjectivist stance are more active interpreters than students with an objectivist stance. Subjectivists may be better interpreters, they may also lack the capacities Werner (2002) espouses as critical to read visual texts in a more open authority relationship. Finally, the third epistemic stance Nokes (2013) describes is that of a criterialist. A student viewing a visual text from criterialist stance will use a research question to guide their thinking, take time evaluating the source, and will consider alternative interpretations if justified with evidence. This could be accomplished by using the heuristics of sourcing, corroboration, and contextualization to weigh the evidence and "defend their interpretation citing specific evidence" (Nokes, 2013, p. 61) taking on a more authoritative relationship to interpret a visual text (Werner, 2002).

Visual literacy has no single definition, but most experts agree that being visually literate is the ability to interpret and produce visual sources (Brumberger, 2011; Chauvin, 2003; Felten, 2008; Spalter & Dam, 2008). For purposes of this study, I am only considering the ways historians interpret visual texts even though I recognize that the creation of new visual sources to communicate ideas is a key component of visual literacy. Students will not be creating political cartoons, taking photographs, or designing maps in this study. However, exploring the ways students might create and use imagery to communicate learning and to express their thinking might be an interesting topic for future research.

The Nature of Historical Visual Texts

Visual images are common in history classrooms. Teachers have access to photographs, maps, cartoons, paintings, films, and even advertisements. The list of visual evidence available to historians is endless, and teachers find creative ways to use these sources. Historical paintings, maps, and photographs are used to illustrate PowerPoint lectures, Hollywood films creatively portray historical events, and historical images are used to adorn student-created digital timelines, blogs, or web pages. Finally, history teachers have also used historical visual texts to reach striving readers, students on an IEPs, second language learners, and students who struggle with text and language (Myatt, 2008). Finally, a part of social studies pedagogy includes social, cultural, and multi-cultural studies. Recognizing that students are immersed daily in social media with immediate access on their mobile devices, teaching about visual literacy has "the power to shape stereotypes, determine authoritative relationships, shape group identities, and influence personal perceptions and beliefs" (Nix & Bohan, 2014, p. 15): real-world skills critical for life beyond high school.

Visual images are rich and valuable sources of evidence that require students to learn unique disciplinary literacy skills to read them as historical evidence (Little, Felten, & Berry, 2010; Moje, 2008; Nokes, 2013; Ng-A-Fook, & Corrigan, 2014; Werner, 2002). Teachers also have at their disposal secondary sources that depict what others have thought about the past, and historians and other social scientists have created maps and sketches to describe historical events (Nokes, 2013). Reading visual texts like these will not be easy for today's "digital natives."

Historians and social studies teachers have been reluctant to historical visual evidence in a deeply meaningful way, relying more on written sources to create and teach history (Coventry, et al, 2006; Felten, 2005, Lévesque, Ng-A-Fook, & Corrigan, 2014; Werner, 2002). Testing and the content demands of the discipline have pushed some teachers away from visual evidence

towards text sources to accomplish their learning objectives (Felten, 2008; Myatt, 2008). Another issue educators face is the recognition that students come from a highly visible world where images have already shaped their understanding of the past before they have ever walked into the classroom (Coventry, et al, 2006).

Reading a visual text refers to how historians make sense or give meaning to historical evidence (Lévesque, Ng-A-Fook, & Corrigan, 2014; Werner, 2002). Readers of visual texts are not passive receivers, but partners in meaning making (Felten, 2008; Werner, 2002). Although readers of visual texts think they are seeing what really happened or what life was like in the past, this view of historical visual evidence is misleading (Felten, 2009; Lévesque, Ng-A-Fook, & Corrigan, 2014). According to Felten (2005), "students . . . believe an image is true regardless of who took the picture and why it was published; the 'myth of photographic truth" (p. 52). While traditionally texts are seen as written works, "the word 'text' refers broadly to cultural artifacts . . . that can be 'read' (interpreted) . . . Seixas, in particular, wants teachers and students to go beyond questions of 'what' a text says to 'how' the text works (as cited in Werner, 2002, p. 402-403).

Types of Visual Texts

All too often, teachers use historical images as a source for enrichment without considering the skills necessary to read them (Lévesque, Ng-A-Fook, & Corrigan, 2014; Waters & Russell, 2012; Werner, 2002) even though there is a richness in visual texts to pull from. Unlike text-based primary sources, historians have no set conventions that can be applied equally to paintings, maps, and photographs alike. Readers of visual texts do not use the same decoding schema to help them comprehend what they are seeing. Maps, paintings, political cartoons, and photographs each use a different symbol system to convey meaning (Nokes, 2013), and each

type of visual text can be read in multiple ways (Lévesque, Ng-A-Fook, & Corrigan, 2014). Each type of visual text requires students to learn different historical literacies such as sourcing, contextualizing, and corroboration to interpret them critically as sources of evidence. When selecting visual texts for classroom use, teachers should consider their curricular demands or the purpose of the investigation. An iconic photograph is read differently than an editorial photograph, a painting, or a political cartoon. One type of historical visual evidence is not more important than other types of historical primary source, just more commonly used by teachers.

Paintings. Paintings present a different obstacle for student learners. Always painted after an event by an artist may not have witnessed the event. Paintings then are a reflection of the artist's vision and the intended messages an artist hopes to convey (Nokes, 2013). Paintings not only portray a particular event but also reflect the cultural values and artistic styles of the era in which the painting was produced. Paintings will prove to be difficult for students. In a study conducted by Wineburg's (1991), historians were asked to select the most accurate of three paintings. They tackled this puzzle using historical literacies (though not without protest) while students looked upon the paintings as if they were "three options on a multiple-choice test" with a single correct answer (p. 83). When selecting an appropriate painting for a class activity, teachers need to consider the historical question or topic, if students can interpret the intended message of the artist, and the types of scaffolding that may be needed (Nokes, 2013) to avoid looking for "a single correct answer" as Wineburg found.

Political Cartoons. Political cartoons are an important part of American culture, today and in the past, providing "evidence of popular opinions associated with politics and one such difficulty is the convincing nature of visual sources events" (Nokes, 2013, p. 110), people, issues, and institutions (Werner, 2002). Political cartoons are one of the most commonly used

visual texts in the classroom. Most teachers have students ask what a political cartoon is saying, seldom do teachers ask students to explain how they know. Like reading any visual text, too much of the thinking is left implicit even though teacher expectations for understanding cartoons are set high. Students face three barriers for successful reading of a cartoon. First, students are often unable and unwilling to interrogate cartoons further once they have completed a basic reading of the source and have answered a few basic questions (Nokes, 2013). The second challenge students face is constructing meaning from cartoons that rely on humor or satire. The third barrier comes from a lack of background knowledge. With political cartoons, students often lack the contextual knowledge to understand the event, person, or issue in question and even more so when they are masked in metaphor or other rhetorical devices (Werner, 2002). Gaining an understanding of the symbolic meaning of a cartoon is critical before students can attempt to use the source as historical evidence. These skills are difficult for students to grasp even when a modern cartoon is read and made even more difficult when reading historical political cartoons. Teacher modeling, explicit instruction, graphic organizers, and a supportive environment will help students become more proficient and independent consumers of political cartoons they will encounter.

Photographs. Primary source photographs are one of the most valuable forms of evidence in a teacher's toolbox (Lévesque, Ng-A-Fook, & Corrigan, 2014). Photographs have been around since the early 1800s - think Mathew Brady's daguerreotypes taken during the American Civil War. Textbooks today are filled with images, posters line classroom walls, and students use pictures to learn how people dressed, socialized, and lived in the past. Other photographs provide information about famous people, events, and places. According to Nix and Bohan (2014), when preparing a lesson using photographs, teachers should consider if the

photographs meet the objectives of the lesson first, then select images that are visually appealing and thought-provoking. This point is important. Frequently, when teachers use photographs they focus instruction on an "instrumental reading of the image without considering the larger context from which the photograph was taken" (Lévesque, Ng-A-Fook, & Corrigan, 2014). Finally, photographs should be busy, an image that students can read (Nix & Bohan, 2014).

Keep in mind that a good photographer hopes his work will tell a story that creates a strong emotional response (Lowrie, 2015). Unlike a written text where readers start with the first word in the first sentence to construct meaning, there is no set place to start reading when looking at a photograph, painting, or cartoon (Brumberger, 2011). Thus, the narrative that a visual text represents does not rely on a linear approach. The photograph might portray the events that occurred in the middle of the story or depict how the historical event ended. This would be like reading the end of a written story first then trying to figure out how the author got there. With no clear beginning, middle, or end, readers of visual texts are left to their imagination to construct a narrative unless they have capacities to analyze a visual text in a meaningful way.

Nokes (2013) recommends analyzing photographs in much the same way historians analyze paintings. And consider this, every student knows how to Photoshop a picture, but they are often unwilling to question the objective nature of a photograph even when they are aware of how photographs are processed and published (Felten, 2009; Nokes, 2013). Students need to learn "critical viewing" skills for visual texts similar to how they are taught critical reading skills (Felten 2009; Lévesque, Ng-A-Fook, & Corrigan, 2014; Spalter & Dam, 2008).

Photographs and text-based sources have much in common. A good photograph has a story to tell about a single moment of time. There is no objective way to determine what makes

a great photo (Lowrie, 2015). There are, however, many ways photographers evaluate the work of others as well as their own work. Some photographers use criteria that focus on lighting, composition, or exposure, and these are important qualities to consider when considering historical photographs. A poor-quality photograph seldom makes a top ten list unless you're describing what not to do. But what qualities would a historian consider for a great historic photo? What makes a photo iconic?

One key element photographer's focus on is whether or not the photo tells a story (Lowrie, 2015). According to Lowrie (2015), a good photographer has a plan in mind, takes time to think, listen, and ask questions before shooting begins. They hope their photograph will tell a story that creates a strong emotional response. The voice of a photograph comes primarily through this planning if done well. But photographers also must be ready to take that perfect shot on a moment's notice. The stronger the emotional response evoked within the viewer, the more memorable the picture becomes.

And what about the photographers themselves? First, their camera must always be ready to go. Second, photographers spend time thinking, listening, reading, and asking questions about the subject of their photograph long before they shoot (Lowrie, 2015). Students should remember there is always someone standing behind the camera, or really in front of the image. Readers of visual images should move beyond the story of the picture and their emotional connection, to consider the point of view of the image. The reader is positioned behind the camera as if taking the photograph and challenges "the way that the viewer interprets the final photograph (New York Film Academy, 2014). Historians might use point of view "to see and understand the world from a perspective not our own . . . 'imaging' ourselves in the position of another" (Seixas & Peck, 2004). Understanding the point of view of historical photographs is

more difficult because readers must also recognize and understand the historical context in which the photograph was taken.

Each of the three historical visual texts described above could be used to develop visual literacy skills. However, virtually everything in a painting or a political cartoon was first filtered through lens of the creator and hence are more of a commentary or the point of view of the artist. For this case study, only photographs were read and interpreted by the students. Using the heuristics is a challenge but becomes more challenging when analyzing non-photographic sources. For example, a painting could be produced decades after the event took place complicating both the sourcing and the contextualization of the visual evidence. Whereas, photographs capture the moment in time the event took place and contains information not "created" by the photographer. For these reasons, photographs seemed to be the best choice for this study.

Once the decision to use just photographs was made, the next decision became which photographs could be used. First, copyright free historical photographs are easy to locate. Another consideration is to find enough visual texts of one type which best reflects the curriculum expected in a modern U.S. history course. Photographs are easy to find and seem to best capture a single moment in time. Photographs are also seen as more authentic by students. Students are rarely exposed to political cartoons and maps by choice, and though familiar with paintings, most students lack an art literacy background which I am unable to provide. Finally, photographs are not new to most students who are exposed to the photographs all the time.

Defining a Need for Instructional Strategies

Instructional strategies for visual literacy are needed to move beyond the supplemental usage of visual texts prevalent in most classrooms (Lévesque, Ng-A-Fook, & Corrigan, 2014;

Waters & Russell, 2012; Werner, 2002). Schools are moving away from purchasing textbooks and opting for online resources giving students access to an array of historical visual evidence online. The sciences already rely heavily on images, such as DNA sequencing or models of solar systems to create meaning. (Myatt, 2008). Given the trend toward the reluctance of history teachers to incorporate visual discipline-specific skills (Coventry, et al, 2006), research the ways students use historical thinking skills to interpret historical visual evidence is necessary.

Situating visual texts reading within Wineburg's heuristics creates a structure that allows for multiple readings of a visual text. Werner (2002) thoughts about how to read visual texts, offers three instructional constituent conditions and seven readings strategies to guide students through multiple readings of visual texts to develop historical visual literacy skills. These strategies move students from interpreting the meaning of visual images, to finding implied meaning, and finally asking students to evaluate the meaning of historical images. Let us not forget that images are a critical source of historical knowledge, and with modeling, explicit teaching, and other supports, students can gain agency through a shared authority with the visual texts they read (Werner, 2002).

While there is no shortage of research addressing historical thinking using historical texts, there is little research about how to teach students to think historically using visual images (Coventry, et al., 2006). Even with access to thousands of historical images online, classroom instruction has traditionally emphasized text-based literacy (Felton, 2008). Teachers and scholars struggle to devise reading strategies or protocols that are as rigorous and rewarding as those used to interrogate textual sources" (Coventry, et al., 2006, p. 1372) and Wineburg's heuristics do not immediately translate to visual evidence (Felten, 2005). Research has begun (Coventry, et al., 2006; Felten, 2009; Lévesque, Ng-A-Fook, & Corrigan, 2014; Nokes, 2013),

but more research is needed that explores the experiences of students using historical thinking skills to interpret historical visual evidence, perhaps with textual primary source documents serving in a supporting role.

To reach this goal, a cognitive apprenticeship instructional model could prepare students to analyze visual texts as historical evidence. A cognitive apprenticeship learning experience relies upon a teacher's ability to make their expert knowledge and thinking visible to students, situate the tasks in authentic contexts, and create a variety of learning situations to support the transfer of what is learned (Collin, Brown, & Holum, 1991; De la Paz, 2014). A supportive learning environment should include a way for students to build background content knowledge as well as discipline-specific literacy skills expected for cognitive learning. According to Collin, Brown, & Holum (1991), "teaching methods should be designed to give students the opportunity to observe, engage in, invent, or discover expert strategies in context" (p. 13). The core teaching strategies used in a cognitive apprenticeship model include explicit instruction and modeling, guided practice with teacher feedback, and scaffolding. The degree of help from the teacher decreases over time, the complexity of the historical literacy skills or questions increases necessitating regular feedback throughout the learning process (De la Paz, 2015).

Werner's Conceptual Framework for Reading Visual Texts

For agency to emerge, students need to develop the capacities to skillfully engage in multiple readings of a visual text and take on more authority over meaning making within a classroom community (Werner, 2002). Werner's (2002) applied definition of visual text is broad, including paintings, political cartoons, prints, photographs, and other sources. In this section, I first discuss how educators could build the capacities to read visual text beginning with a close inspection of a visual text and then by applying the heuristics historians use to interpret

the past. I then examine Werner's (2002) shared authority continuum (see Figure 1) as a way to recognize student reading of, thinking about, and interpretations of visual texts in small groups of students.

Building capacities: Sourcing, corroborating, and contextualizing visual texts.

Visual texts need to be "actively read by students" (Werner, 2002, p. 401). Educators must "recognize that interpreting images is also an iterative process requiring instruction and practice in consuming, interpreting, and producing – in effect both 'reading' and 'writing' them on multiple occasions over extended periods of time" (Little, Felten, and Berry, 2010, p. 46). Regardless of the visual text, educators must be reminded that "students must be able to break the code, which sometimes requires explicit instruction on unfamiliar symbols" (Felten, 2005; Nokes, 2013, p. 109). This can be accomplished with scaffolding. Educators should approach scaffolding with the knowledge that the questions students ask when in interrogating a visual text may be, and are likely are, different than when thinking about a text-based source. To accomplish this endeavor, Wineburg's (1991) heuristics could be a way for students to read visual texts but with the knowledge that questions asked and the way of thinking about a text-based source might be different than those used to interrogate a visual text. Allowing students to analyze historical visual texts in a way that a historian might approach a similar image may be a better approach for giving more authority to the student's voice over meaning making by empowering interpretation of an image than just allowing them free rein to determine meaning. What might a sequence for analyzing historical visual evidence look like?

A good place to start analysis would be to preview the visual text looking closely for interesting details, captions, nameplates, and other distinguishing features. This decoding of the source is important since the reader sees everything "all at once, readers must consider carefully

the many elements that compose it (e.g., persons, objects, buildings, scripts, captions, etc.)" (Lévesque, Ng-A-Fook, & Corrigan, 2014, p. 126). When possible, students should share their findings from the visual text in a small group, pointing out details and first impressions with one another. As details are "shaked out" (Joyce, Weil, & Calhoun, 2015), a narrative by the group begins to form. To encourage students to move beyond a surface review, students should ask questions of the historical visual evidence or the author that might stimulate further discussion. Suggestions include questions that ask why or how, or that may lead to an evaluation, prediction, or justification of an interpretation during later readings. One of the greatest values of questioning a visual text is how early questioning might lead to more complex questions that inspire further investigation and deeper thinking about the visual evidence.

Previewing a visual text prepares students to source, corroborate, and contextualize the visual evidence. Beginning with clarifying the source of the historical image, readers of visual texts should consider who the artist or author was including the historical background, perspective, or bias of the photographer or artist as well as the intended audience. Other factors students need to consider when sourcing a visual text include when the image was produced and where the image was created. Often images come with a caption, but even then, captions don't always tell the entire story. However, with no associating text, sourcing can be troublesome if it is left up to the viewer to try to construct context and meaning (Lévesque, Ng-A-Fook, & Corrigan, 2014). Without the caption, students will need to source a visual text by relying on the visual image itself. For example, how to find clues from the visual text to determine when a photograph was taken becomes much more complicated. With this information in hand, students could create an initial hypothesis as to why the artist completed this piece.

Although sourcing can be challenging during an analysis of visual texts, contextualization brings the most consternation for students and teachers. To contextualize a visual text, students need to determine what was happening when the image was created. According to Lévesque, Ng-A-Fook, and Corrigan (2014), "to understand what is taking place in a photograph, viewers must look at both the antecedent as well as the consequence of the actions being presented" (p. 125). Lévesque, Ng-A-Fook, and Corrigan (2014) go on to explain how readers must expand their parameters and look at the "larger historical context . . . by asking what larger issues, values, or events an image presents and how it represents people of the period" (p. 126). The uniqueness of historical visual texts adds another layer that is challenging for the reader. Students often do not have enough background knowledge to correctly identify the context, and they usually think that with a single reading they can construct meaning from a visual source (Brumberger, 2011; Nokes, 2013). Duvoor (2012), suggests context could be broken down into two parts. The first part is the "Big C" context. Determining what was happening during the era in which the evidence was created and bringing that information to a source. The second part is the "little c" context. The purpose of the "little c" context is to describe the setting, the specific context of a visual text with the knowledge that what they are seeing takes place within a larger historical context. The "little c" context represents one specific moment in this particular time period when the visual text was created and is embedded within the greater "Big C" context (Duvoor, 2012).

At this point in the process of analyzing a visual text, students should be developing a sense for what is being depicted in the visual evidence they are interrogating and have expanded the narrative of the visual text. To justify and support their developing story, additional sources will need to be considered to corroborate their interpretations. In this case, text-based documents

could serve in a supporting role to visual images to corroborate student interpretations of historical visual sources. Teachers might also ask students to ask additional questions about context to support their thinking about the historical significance that an image might represent as they arise.

To interpret a historical visual text, sourcing, contextualization, and corroboration could be viewed as three separate ways to read a visual text with each reading building upon the other to make meaning. Teachers can help students through those heuristics by explicitly teaching these strategies in a scaffolded environment (De La Paz, 2005; Nokes, Dole, & Hacker, 2007). Success cannot come from scaffolding alone; students need a supportive environment where learning is made explicit through modeling using the think aloud method. For example, modeling how to read a caption to understand what it says about a visual source or to show "how the caption orients the reading of the image" (Lévesque, Ng-A-Fook, & Corrigan, 2014, p. 126). The historical literacies needed to analyze visual texts is fundamental in building the skill sets students need to select and analyze historical photos on their own. Other student supports might include graphic organizers or foldables to guide students through readings of visual texts (Monte-Sano, De La Paz, & Felton, 2014b). If too much of learning of these skills is left implicit, or if teachers believe students should already be able to use these heuristics (Girard & Harris, 2012), especially if they have been used with written text, then students will not be successful reading historical visual text as deeply as they should.

Shared authority. Classroom environments are inundated with textbooks filled with images of all kinds, but those textbooks are usually used in a *closed* authority relationship as opposed to students having more authority over meaning making with a more *open* authority relationship (Werner, 2002). Making textbooks more visible signifies "that the social is visible,

and the visual is social. Students are now encouraged to read this visual/social world in critical and creative ways" (Werner, 2006, p.217). Historical photographs and other visual texts "do not speak apart from interpreters", and meanings only emerge when viewers interact with a visual text (Werner, 2002, p. 404). Neither the visual text nor the viewer has exclusive authority over meaning, and much depends on the characteristics of visual text, the skills of the viewer, and the instructional goals of the lesson. According to Werner (2002), shared authority works best in a classroom community where the participants are "supportive and productive" (Werner, 2002, p. 425). Werner (2002) explains that the role of the classroom teacher "is to encourage the conditions that allow readers to dialogue richly with/about/against images and to be less dependent upon the textbook's authorization of correct interpretations" (p. 425).

Research framed around Werner's (2002) work on reading visual texts could help make such a move possible. Werner (2002) suggests students first need to be given a shared authority when interpreting visual images. According to Werner (2004), "visual meanings are potentially multiple, unstable over time, and shift across situation" (p. 10). Finally, Werner (2002) believes teachers should create a supportive community to allow students the agency and support they need to engage with historical visual evidence.

Readers of visual texts "do not passively receive meaning, the make meaning by understanding how the parts are related to the whole" (p. 403). Just like conversations are based on the interactions between two or more individuals, readers and visual texts share authority over meaning making. Werner (2002) argues that visual texts do not have a voice of their own nor are readers solely responsible for making sense of what they are seeing. Instead, "meanings emerge during interactions with readers . . . shaped by what both bring to the encounter" (Werner, 2002,

p. 404). Werner (2006) later explains that meaning comes from the subject of the visual text, the creator of the image, and the viewer.

Although meaning is a shared experience, authority is never equal. In traditional classrooms, Werner (2002) suggests that teachers have used visual texts in a more *closed* relationship in a teacher-centered learning environment to uncover information. In these cases, the visual texts are generally used to supplement the taught curriculum. On the other side of the continuum is a more *open* relationship where students have more responsibility for meaning relying upon their background, skills, and imagination to make interpretations. This is not a dichotomic relationship with a *closed* authority on one end and an *open* authority on the other, but a fluid relationship "differentiated by the degree to which the text or reader has control over interpretations, and thereby how actively or passively the student makes sense of the image" (Werner, 2002, p. 405).

Werner (2002) discusses seven possible readings students can utilize to interpret visual texts organized along a continuum of three clusters (See Figure 1).

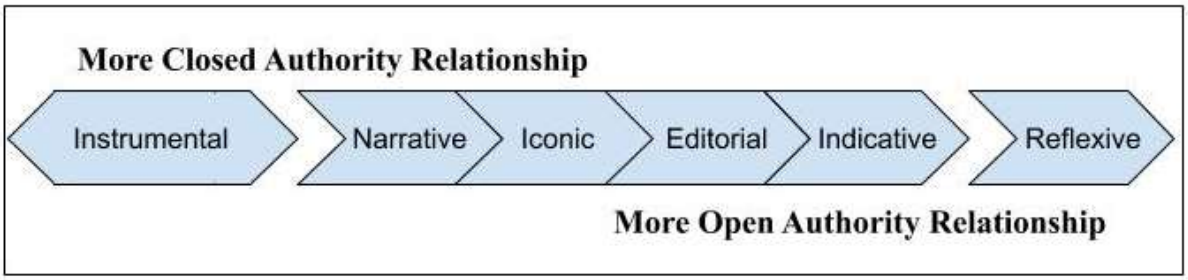

Figure 1: Werner's *open-closed* authority relationship continuum.

The first of Werner's (2002) reading clusters is manifest meanings. In this cluster on the continuum, students use instrumental readings of visual texts to gather information. Instrumental readings are similar to how teachers have traditionally used historical imagery with students in their classrooms as passive learners in a more *closed* authority relationship. Teachers and

textbooks rely on student's close inspection of a visual text to discover rich details and use guided questions to retrieve specific content. In addition, imagery in textbooks and associated captions seemingly only serve to support the surrounding paragraphs. (Werner, 2002).

The second cluster on the continuum (see Figure 1), associative meanings, allows students to be more actively involved having more authority over meaning making. According to Werner (2002), reading a visual text is not just about finding a correct answer or the author's intended meaning but "to recognize that varying interpretations are possible as the text is engaged" (p. 405). In narrative readings, students are creating a storyline describing what the image had captured by focusing on the implied storyline of a visual text. Sometimes the story brings an emotional response. Empathetic readings help students understand the similarities and differences between those living in the past and the world today. Students may have opportunities to read iconic images that reflect significant events, dreams, visions, or nationalistic symbols. Historical sources can also reflect both explicit and implicit beliefs, opinions, and judgments by identifying the broader issues and values the text represents. "Editorial readings are about recognizing these valuations and bringing them out in the open for scrutiny" (Werner, 2002, p. 415) inferring the artist's judgment towards a topic. Finally, students may need to infer the "contextual conditions" of a visual text through indicative readings that infer the implied social conditions demonstrated by the image.

In the last cluster on the continuum (see Figure 1), Werner (2002) shows how the reader takes on even more responsibility for inferring and evaluating historical visual sources in a more *open* authority relationship. The first strategy is oppositional readings of visual texts. A reader "resists the ways the image positions the reader and the subject matter" (Werner, 2002, p. 418). In this stance, readers of visual text critique the implied storyline, the position of the viewer, and

evaluate the stance of the author. And finally, the last reading strategy mentioned in the evaluative meanings cluster is a reflexive reading (Werner. 2002). Reflexive reading positions readers to self-evaluate one's interpretation and response to an image. Reflexive readings remind us that sometimes the best way to understand the past is by looking at the present.

Werner (2002), explains that these seven reading strategies are not the only ways in which visual texts can be read, and not all of these strategies should be used at once. But his vision shows how teachers could move beyond basic instrumental readings of historical visual evidence and push students towards a greater appreciation of visual sources that have a much deeper meaning. According to Werner (2002) ". . . the reader is part of the reading" (p. 423). Visual texts share authority over meaning with readers who "come with purposes, expectations, questions, and sundry assumptions drawn from past experiences" (Werner, 2002, p. 404). A move along the continuum (see Figure 1) towards a more *open* authority relationship increases agency on the part of the student as they move from first to the seventh type of reading. When readers of visual text work with others, group discussions become "a communal space where new ideas are provoked, minds are changed, and interpretive horizons are expanded" (Werner, 2002, p. 422).

Student groups working as a community of readers. According to Werner (2002), when individuals read a visual text outside of a community of readers, interpretations are limited. Creating communal spaces for students to read and interpret visual text creates situations where student learn to "clarify, extend, and challenge textual interpretations (Werner, 2002, p. 422). While Werner (2002) describes the possible benefits for students when reading visual texts together in a functioning community to engage with a visual text, Werner fails to address how communities are formed or what knowledge and skills a community of readers need to be

successful. Instead, the conceptual framework focused on the benefits that a community might provide for developing both a student's capacity and interpretive authority to read visual texts.

One way to make visible the benefits of reading and interpreting visual texts within a communal space is through student talk. Group discussions provide opportunities for students to hear multiple interpretations and "realize that any single reading is partial and limited, that no one single meaning exhausts possibilities or brings closure." (Werner, 2002, p. 422). Recognizing how students talk within a group may give insight into how students are reading and interpreting visual texts in a shared authority relationship because communication, thinking, and learning are related traits that are shaped by culture. (Mercer, 2004).

To recognize student thinking and to see if students are actively taking on more authority over meaning making, group discussions should show students moving away from an objectivist to criterialist viewpoint towards visual evidence (Nokes, 2013). Conversations should reveal discourse where "knowledge is made more publicly accountable and reasoning is more visible in the talk" (Mercer, 2004, p. 146). Mercer (2004) characterizes this type of dialogue as exploratory talk where all participants' ideas are considered, and decisions are jointly made. Ideas are not only shared but also constructively criticized and challenged, and, more importantly, thinking is justified. Through exploratory talk "reasoning becomes more visible" (Mercer, 2004, p. 146). "Within the give-and-take of discussion, interpreters can clarify their purposes and provide evidence, and learn open-mindedness in the light of other interpretations. Meanings are thereby enriched as intertextuality is engaged" (Werner, 2004, p. 11).

Summary

A conceptual framework for this research study based on Werner's (2002) three constituent elements of authority, opportunity/capacity, and communities of readers seems

reasonable when combined with Wineburg's (1991) heuristics. Educators should seek ways to provide opportunities for students to build their capacities to read visual texts and stimulate a more *open* authority relationship. Werner's (2002) seven reading strategies combined with Wineburg's (1991) heuristics may provide the support social studies teachers need to move instruction and learning away from written text-based sources, textbooks, and lectures (Moje, 2008; Seixas & Peck, 2004) to a richer, much deeper learning experience that better prepare students for the 21st century.

History teachers do more than teach history; they seem to live it. Breaking history teachers out of an instructional model that hasn't changed is crucial. Students today are drowned in visual images and yet lack the sophisticated skills to interpret and create meaning from visual texts. Perhaps making visual sources more accessible for students and teachers, we can move social studies instruction into the 21st century. Now is the time to change how history teachers use historical visual texts and to be reminded that images can be just as important as written sources.

Chapter 3:

Research Context and Methods

"I feel my photograph analyzing skills have gotten a lot better. I do all of the steps pretty well so long as I stay on focus." (Dominic, Audio Blog 11, April 12)

Social studies teachers, in general, have been slow in accepting new innovative practices (Bain, 2006; Nokes, 2013; Russell, 2010). The aim of this qualitative study is to provide an in-depth description of how students used Wineburg's (1991) heuristics to complete multiple readings of nine historical photographs that mirror the thinking skills historians use to interpret historical photographs. The instructional methods proposed in this study are complex but may be an alternative teaching strategy that educators can use to move away from traditional passive, teacher-centered instructional strategies to a more student-centered learning experience. A qualitative research study is an appropriate research design to describe how students develop the capacities to read visual texts using heuristics to have more authority over meaning making using a variety of empirical data (Mertens, 2015).

Qualitative research is a situated activity that locates the observer within the world in which the phenomenon is being studied. It consists of a set of interpretive, material practices that make the phenomenon visible. These practices transform the phenomenon under study into a series of representations that involve an interpretive, naturalistic approach to understanding the phenomenon through field notes, interviews, observations, photographs, recordings, and memos to the self. Qualitative researchers study things in their natural settings attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them (Denzin & Lincoln, 2005, p. 3). Furthermore, researchers should "go where people in the study population often go

in their daily lives, and if appropriate, engage in the activity of interest" (Mack, Woodsong, MacQueen, Guest, & Namey, 2005, pg. 18-19).

For these reasons, I conducted a qualitative study to understand how student participants read visual texts with opportunities to have more authority over meaning making. My position as both a researcher and classroom teacher put me in a unique position to see how students engaged in historical thinking. Interviews, observations, and artifact analysis made visible the ways students read visual texts in communities of readers where their thinking was made public. Furthermore, I was able to find student volunteers from my own classes for this research study. My classroom was a "natural setting" where I could interpret the interactions between students within their groups, and between the students and the historical photographs they analyzed. I also recognize that I had an influence on the ways in which students developed these historical literacy skills to read visual texts through the selection of the images, the lesson design, instructional goals made visible through the I-CAN-C foldable, and just by the normal day-to-day contact I had with the students. Stake (2005) explains that "individual cases in the collection may or may not be known in advance to manifest some common characteristic" (p. 446) of a phenomenon. This research study created a snapshot of the phenomenon under consideration and was known before the study began: however, from the data I was able to reveal student interactions with each other, the historical photographs, as well as the researcher to describe the phenomenon. With these considerations in mind, a multi-case study qualitative research design was an appropriate way to study the phenomenon.

Multi-Case Study Design

The two cases in this study refer to two small communities of 9th grade American History students in a class-within-class (CWC) environment learning to read and interpret historical

photographs. Each case was designed as an instrumental case study (Stake, 2005), the cases were selected to advance our understanding of how students develop agency for reading and interpreting visual texts, accepting more authority over meaning making, and to develop the thinking skills of a historian.

Two questions guided this study:

1. How do 9th grade U.S. history students build the capacities to read and interpret historical photographs using the heuristics of sourcing, contextualization, and corroboration?
2. How is shared authority demonstrated when a group of 9th grade U.S. history students have multiple opportunities to read and interpret historical photographs?

When conducting multiple case studies, Stake (2006) explains how "individual cases share a common characteristic or condition. The cases in the collection are somehow categorically bound together. They may be members of a group or examples of a phenomenon" (pp. 5-6). The student participants in this multiple case study were arranged in two communities of four students. Each community consisted of students with mixed abilities from two different instructional hours. According to Stake, (1995), "balance and variety are important; opportunity to learn is of primary importance" (p. 6). The two groups were similar in that each case study group contained the same number of students from the same suburban high school in a 9th grade American History class. Although the students in both case study groups were comprised of students of differing abilities, the communities of readers were similar in that half of the participants in each case were either enrolled in a reading class or on an I.E.P., and at least one other student was co-enrolled in at least one advanced studies course other than history.

Context

This study took place in a 9th grade American History class located at a major suburban high school in the Midwest portion of the United States. Typically, a school year begins in mid-August and runs to the middle of May. In 2012, 80% of the students at this high school were white. Over the last five years, the demographics have changed as more minority students have enrolled in classes. In the 2015-2016 school year, approximately 76% of the students were Caucasian, 12% were African-American, and 6% were Hispanic. Similar to the student population, teaching the staff was 85% Caucasian, 8% African-American, and 6% Hispanic.

I co-teach teach all 9th and 10th grade CWC history courses for the high school alongside a certified Special Education educator. On average, approximately 60% of the students in my classes are striving readers, on an IEP, enrolled in math or science recovery courses, or have been assigned a success lab, a support class for students who struggle academically. Like our school's population, my classroom demographics have also changed in the last few years.

Participants

Participants for this case study were all volunteers reflecting the general make-up of the classes I taught. The student's decision to participate supported two information-rich case study groups that represented a mix of students who typically enroll in this CWC class setting (Mertens, 2015). Two heterogeneous groups were created: one case from the 1st hour and another case from the 7th hour American History class, the class of the day. All participant names were replaced with pseudonyms to protect the identity of the students.

In late August of 2016, I had two opportunities to speak personally with most of the parents during "back to school night" activities and later at parent-teacher conferences. During these face-to-face meetings, I answered any questions and reaffirmed the purpose of this study and reviewed the required human subjects consent forms with parents (see Appendix C). Some

parents signed the consent forms during those times. Assent forms (see Appendix D) were handed out and then signed by each student whose parent had submitted consent forms. By late November of 2016, I had collected signed consent and assent forms from all participants. Approximately one week prior to the start of the study, parents received an additional short letter from the researcher reminding them of their student's participation in the study (see Appendix E), followed up shortly thereafter with a pre-study questionnaire on December 6, 2016 (see Appendix B).

Both the assent and the consent forms included the topic of the study, procedures, risks, benefits, and participant anonymity. All participants were free to refuse participation in any of the activities without penalty, and at any time. No other personal information was identified or recorded, such as names or addresses (Mack, Woodsong, MacQueen, Guest, & Namey, 2005). Confidentiality was maintained throughout the research study with the use of pseudonyms. Finally, the participants will be made aware of my dual role as the researcher and the classroom teacher.

The participants in both groups were a little anxious at first but also excited about being in the study. Most of the students chose to participate because they were curious and wanted to be a part of something. The 1st hour participants were all good-natured, between the ages of 14-15, and seemed to know each other well. The students' familiarity with each other was sometimes a distraction, especially when Xander teased Sara. None of the students in this group seemed to be bothered by being on camera. The students appeared to enjoy participating in the study even though instruction began at 7:35 am. The group was rarely frustrated.

Three boys and one girl volunteered for the 1st hour case study group. Norman, a white male student on an I.E.P, was an admitted history buff. He worked closely with Sara and did

most of the group's writing. The only female in the group was Sara, whose ethnicity was Cuban. Sara was also on an I.E.P. and was also enrolled in a reading strategies class. Sara often read the same documents as Norman and was the last to finish. During discussions, she listened before joining in on the conversations. However, she was not afraid to use the foldable to get the group going when they were off task and read the directions from the foldable to the group. Xander, a male African-American student, was the only one in the group who was co-enrolled in an advanced studies class. He seemed to like working with Dominic when partners were required. During sessions he rarely interacted with the foldable, frequently got the group off task, and usually had something in his hands to fidget with. However, he seemed to always listen and offered all kinds of ideas about the images. Finally, there was Dominic, also a male student of African-American descent. He was enrolled in all regular classes and was insightful when sharing his ideas. Dominic connected with all the members of the community, shared in the writing for the group, and along with Sara, kept the group on task.

The 7th hour group consisted of all girls between the ages of 14-15. The girls from the group seemed to really enjoy working together. Much like the 1st hour group, the students were all familiar with each other, did not seem to mind being recorded, and were good-natured about participating in the study. The students had above average grades; Elena was a straight-A student. The 7th hour was the last class of the day with a start time of 1:38 pm. The school day ended at 2:28 pm. Because this was the last class of the day, Elena, Connie, and Myra regularly shared stories about afternoon activities they were involved in. Sue rarely participated in their discussions and choose to do homework when the group was off task.

Elena was of Samoan descent and was enrolled in three advanced studies classes. She cared a lot about having the correct answer, about getting their group work done, and often felt

her answers were correct. This sometimes led to debates; on occasion, the group would accept her ideas as the right one. The exception was Myra who had no trouble questioning Elena's thinking. Myra, a Caucasian student, was enrolled in all regular courses. Though she missed the first couple of days at the start of the study, Myra easily caught on. Myra often thought outside the box and was willing to share her thinking with the group. Connie was also a Caucasian student. She was enrolled in a reading lab and had excellent grades. When either Elena or Myra was absent, Connie was more actively involved and was willing to take the lead. When both Elena and Myra were present, she did almost all the recording on the group posters. When the group was off-task, she relied on the foldable to redirect the group. She was always willing to share her ideas but often agreed to adopt the thinking of Elena or Myra. The fourth girl in the group was Sue. She was of African-American descent and began the school year on an I.E.P. but was dropped from services sometime during the second semester. Sue lacked confidence in herself and was usually on the outside of the group looking in. Sue never volunteered to write or read but did offer ideas to the community. During independent seat work, she excelled in reading and annotating the text-based documents and always added notes and questions to the poster. When asked why she wanted to participate in this study Sue said, "I just wanted to do it."

The purpose for mixing academic abilities of the participants was to maximize the variation within the sample groups (Mertens, 2015) to better realize how if at all, the historical literacy skills emerged and how groups made sense of those skills as they were developing.

Once the research study began, the student participants sat at a long rectangle table at the back of a large classroom with few windows. The entrance to the room was located diagonally across the room from where the student participants were seated. The room was well lit, and the concrete block walls were painted an off white. Rows of student desks faced a SmartBoard

centered on the south wall bordered by two large dry erase boards. A small trapezoid table with stacks of posters and historical documents was within easy reach of the student participants near a teacher's desks in the back of the room.

Positionality

One of the greatest challenges to this study was my position as the classroom teacher (Yin, 2014). Since I was the regular classroom teacher as well as the researcher, I was responsible for the collection of data, the behavior of the participants as well as their grades. As an observer-participant (Mertens, 2015), I was unable to remove myself completely from my classroom teaching responsibilities during this research study. For my part, I moved around the room helping students through the tasks, monitoring questions, and providing whole class instruction as needed (Yin, 2014). I was only available for short snippets of time to directly observe what the participants were doing. But to observe the participants, a video camera was set up directly facing the participants at the back of the room to record their interactions as a group. In addition, none of the tasks students completed for this multiple case study were collected for a grade. Students not directly involved in the research study still participated and had the same opportunities to benefit from the lessons and activities as those students who had volunteered. Lessons designed specifically for this research study were intertwined within the normal activities and lessons which all students were expected to do over the course of the five months research was conducted.

I recognize that I had an influence on the students and how the students went about their daily routines and the activities for this research study. This did serve as an advantage having insights into the context, behavior, and relationships of the participants (Mack, Woodsong, Macqueen, Guest, & Namey, 2005), and as the classroom teacher I was able to manipulate the

lesson centered around historical literacy skills to produce variety in data collected (Yin, 2014). Finally, my role as the classroom teacher made the recruitment and selection of participants from the pool of volunteers much easier (Mack, Woodsong, MacQueen, Guest, & Namey, 2005). Questions may arise because of these dual responsibilities, and hence, I have described situations where I was involved in community discussions in chapter 4, and my dual role in the findings.

Another area of concern might be my co-teacher. I also shared teaching responsibilities with a special education teacher in the classroom. During the study, he primarily moved around the room answering questions and managing the behavior of the other students as needed. This individual's job is to support students and to monitor all activities which may need to be modified according to each student's I.E.P. As already described above, some of the participants were on I.E.P.'s, but I was not made aware of any situations that required my co-teachers support. Once the second semester began in January 2017, I also had a student teacher who primarily helped students who needed the most help that was not a part of this study. The second classroom teacher and the student teacher rarely interacted with the participants unless questions arose that were unrelated to this study.

To address these concerns, my dual role, and the SPED teacher, each session was video recorded. These recordings were transcribed prior to data analysis with notes added to describe decisions made as to the student's classroom teacher, my relationship with the participants, and any of my actions that were out of the ordinary.

Instructional Approach

Recognizing that students in my classes seemed to learn best from visual sources, I was eager to explore more active learning opportunities that included historical thinking skills in my teaching. I was also motivated to break out of our building's tendency to perpetuate passive

learning strategies based on the curricular and assessment demands at the state and local level. The State's Department of Education where this research was conducted requires all students to pass a full year of American History and a half semester of US Government to earn a high school diploma. The school district also requires students to pass an additional year and a half of additional social studies credits to graduate. Thirteen social studies teachers covered these requirements plus any elective courses that needed to be taught that year. The school district's curriculum required all ninth-grade students to take American History their freshman year. All students have had some exposure to some social studies curriculum since kindergarten if they received services in the school district.

The ninth grade American History curriculum was a yearlong survey course beginning in the 1890s and moving chronologically up to the present day. In general, the written curricula for history courses across the district, and for all grade levels, closely mirrors the State's social studies standards and are very content heavy with minimal focus on skills. Knowing I wanted to create a series of discreet lessons that spanned several months using visual text, I had to find learning objectives that were also tied to the curriculum. Three content and one skill-based learning objectives were selected from the school district's written American History curriculum:

- Describe the causes and effects of the Spanish American War.
- Determine the M.A.I.N. causes of World War I and the events that led to United States involvement.
- Analyze the reasons for American entry into World War II.

The fourth learning objective selected for the study was skill-based and required students to "utilize a variety of sources (printed and electronic) for interpretation and research" was also selected to support student use of historical visual evidence.

To address the content specific needs of the school district's curriculum, a new learning target was developed tying together the three content-based learning targets from the school district's curriculum for this yearlong unit. The new learning target created for this research study was this: analyze the social, political, and economic reasons for why America goes to war. This learning target was presented to the students at the beginning of the study and was also printed on the top of each poster as a friendly reminder.

To help students understand the goal of each lesson, students were asked to consider the following essential question as they analyzed each photograph, "What did the photographer want to show?". The purpose of reading the visual texts was to meet the demands of the school district's skill-based learning target by asking students to share authority over meaning making by interpreting the visual texts. Group interpretations were reflected in the responses to the essential question recorded as a hypothesis on the group posters, twice for each visual text. Their first response reflected their initial interpretation of the visual text after they had inspected and sourced the visual text. This represented the group's first interpretation. The second hypothesis was recorded after students analyzed the evidence uncovered during their investigation using the I-CAN-C foldable. Students compared their initial hypothesis to what they had discovered from the corroborating sources. The initial hypothesis was either modified, adapted, or changed altogether to create the group's final hypothesis. Beyond the suggested considerations outlined in the foldable, specific guided questions for each photograph was not a part of the lesson design that might "narrowly focus or curtail interpretation" of the visual texts (Werner, 2002, p. 406).

This research study grew out a need for more historical literacy skills, particularly among students who may struggle academically and might benefit from a less teacher-centered instructional style. I was excited to move away from delivering the expected content-heavy

curriculum to an inquiry learning approach that improves the historical literacy skills of striving readers using visual evidence. In the next sections, I will first discuss the design of the I-CAN-C foldable as an instructional tool to support student capacities to read like a historian using Wineburg's (1991) heuristics. Second, I will discuss the instructional method chosen to prepare students to read and interpret visual evidence. Third, I will discuss the instructional approach during data collection.

Introducing the I-CAN-C foldable. The foldable was designed to transition students from a more *closed* authority relationship when reading visual texts to a more *open* authority relationship. Often educators use guided questions to make this change in student thinking, but the foldable was designed as an authentic approach to give students more interpretive authority to read and interpret visual texts.

Analyzing historical photographs can be a daunting task for high school students. Knowing this, the I-CAN-C (see Appendix A) foldable was designed by the researcher to scaffold "the mental actions to be completed by novices in applying a new thinking skill" (Beyer, 2008, p. 198). The directions on the foldable walked students step-by-step through the thinking process as they applied the heuristics to read and interpret historical photographs. When the case study began, every student was given an I-CAN-C foldable to help them be more interpretively active through the analytical process of reading historical photographs. The I-CAN-C foldable was designed with five phases.

First, students **I**nspected the visual text designed to "shake out" details (Joyce, Weil, & Calhoun, 2015) and questions about the visual evidence. Students began by inspecting a visual text while playing the game I-Spy, a game for young children to observe the world around them using "logic and reasoning to draw conclusions" (Tomczyk, 1996, para. 1). During the game,

students would call out and discuss details noticed during the game. Students then questioned each photograph to begin the inquiry learning process by writing their questions on the poster.

Second, students were asked to **C**larify the source using the first of Wineburg's (1991) heuristics. Third, students then **A**ssessed the context of a photograph to develop a working context for each visual text. The I-CAN-C foldable also asks students to corroborate their interpretations with primary source documents before attempting to write a final hypothesis. To corroborate (Wineburg, 1991) their interpretations of the photographs, students had access to primary source documents which they annotated by sourcing (Wineburg, 1991) and close reading strategies (Lee & Spratley, 2010; Palincsar & Brown, 1984). In this case, the textual documents serve in a supporting role to visual images to corroborate student interpretations of the photographs. The remaining two phases on the I-CAN-C foldable **N**avigating historical perspective taking and **C**ommunicate learning, went beyond the interpretation of historical photographs and were designed to support student development of secondary social studies skills such as perspective taking. These two phases were not part of this study.

To validate the instructional approach of the I-CAN-C foldable, the tool was tested in a pilot study during the Spring of 2016. Using the foldable, students from four different classes read and interpreted four visual texts to explore the reasons why America eventually became involved in World War II. The only significant change to the foldable from the pilot study to the one used in the research study for this dissertation was the addition of an initial and final hypothesis to record student interpretations on the poster. A few other minor changes were made to clarify vocabulary and descriptions to improve student usage of the instructional tool, but the rest of the foldable's design remained intact.

Using the I-CAN-C foldable and recording student thinking required a structure. A final change based on the pilot study's results was the addition of a graphic organizer to help students record their thinking and manage their progress using the foldable (See Figure 2).

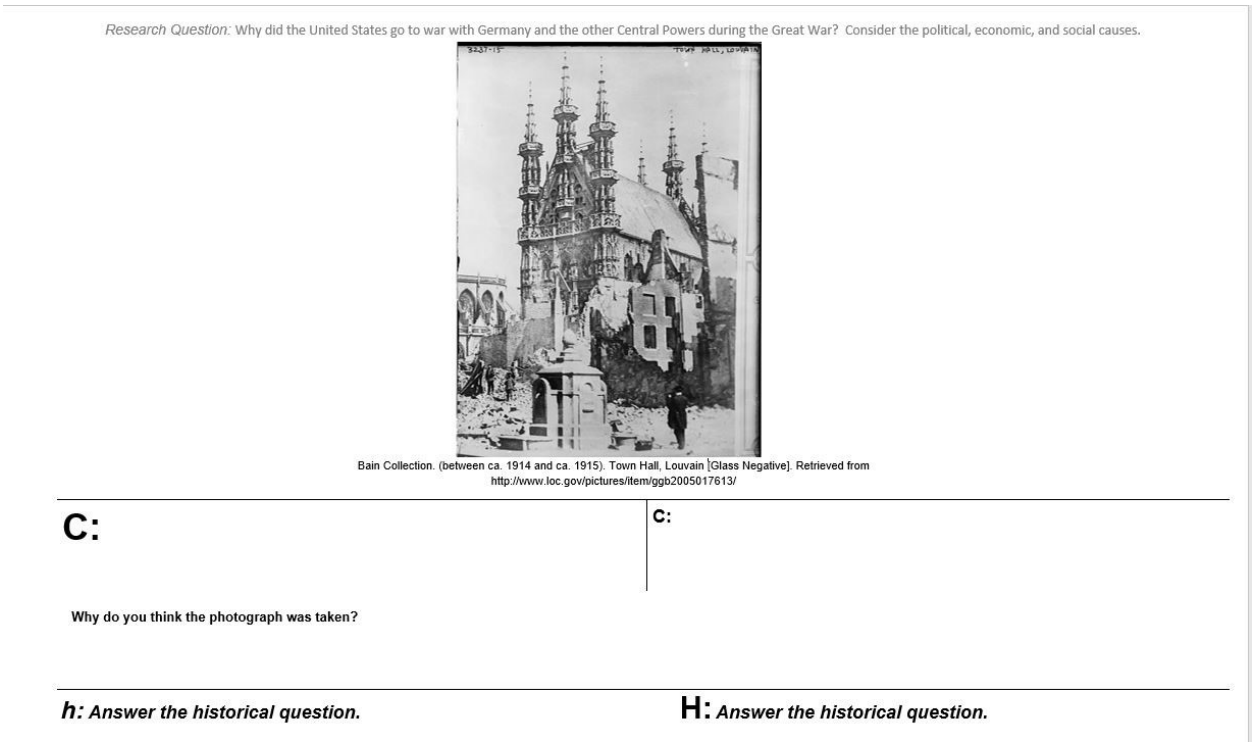

Figure 2: An example of a poster graphic organizer students used to record thinking.

Originally all photographs from a photo set were presented to the students at once, but students found this too cumbersome. The large size of the posters was a challenge. Students could not see what other students were writing on the posters. Annotations were written haphazardly with no clear designated spot to record student thinking and the larger size poster encouraged groups divided the photographs between them. This eliminated group discussions. The revised graphic organizer was based on a smaller 11" x 17" piece of paper with enough space for student questioning and the placement of sticky notes. Place markers were also printed on each poster to guide students through the analytical process using the I-CAN-C foldable

including a big “C” and Big “H” as well as a little “c” and a little “h” printed on the posters to record student thinking.

Finally, a caption for each photograph was printed underneath each photograph. The purpose of a caption was to support the sourcing of the visual texts. Captions included a full citation with the name of the photographer, the date, and a URL. Descriptions of each visual text were also included in the caption based on what had been written directly on the original photographs or what was provided by the owning institution of the photograph. What is unknown is who wrote the caption or wrote on the photos in the first place. Potentially, the companies hired photographers or purchased the photos, so anyone could have come up with the by-lines. However, if students followed the URL, I wanted the caption to match what they might find on the web page. Descriptions were also thought to support the student’s contextualization of the visual evidence.

Cognitive apprenticeship: Prepping students to read and interpret visual texts. A year-long unit was planned for this research study with a few days of each month devoted to capacity building activities to read and interpret visual texts. The cognitive apprenticeship approach is “an instructional model that teachers use to organize the learning environment and an approach to learning that helps students to see the processes involved in complex learning activities” (De la Paz, et al., 2014, p. 233). This model of instruction was selected as the best way to prepare and support students’ use of the heuristics to read and interpret visual texts using the I-CAN-C foldable.

I first started developing student capacities to read and interpret visual texts for the first few weeks of the school year. With each new heuristic, I first modeled the skills being introduced using a document camera and the think-aloud strategy to the whole class. I then

followed up by providing time for guided practice. This format of modeling first, followed by guided practice was repeated with each new skill introduced to the students over the months to come. To introduce each skill, content specific topics were selected based on the required curricular goals of the course at that time.

In mid-August of 2016, I introduced the close reading skills using textbook readings as the source. I considered the added challenge of using primary sources and decided to have students read and annotated textbook readings to ease students into using the skill. Eventually, they would practice this skill using shorter text-based primary source documents in the weeks to come (See Figure 3).

2016-2017 Calendar of Skill Building Activities, Sources, and Data Collection Points	
August	Close Reading – textbook readings
September	Close Reading/Sourcing - railroad maps (See Appendix F) I- CAN-C foldable introduced
October	Close Reading/Sourcing – Sharecropping (See Appendix G) All Three Heuristics - Jacob Riis photograph (See Appendix H) I-CAN-C foldable fully accessed
November	I-Spy/Contextualization - Imperialism introduced using modern visual texts
December	Vocabulary/Close Reading – political, social, and economic Pre-Study Questionnaire (See Appendix B) Photo Set I Observations: Imperialism (See Figure 5) Student Audio Blog I Questions (See Appendix I) Post Photo Set I Interview: Imperialism (See Appendix J)
January	Photo Set I Interview: Imperialism (continued) Photo Set II Observations: World War I (See Figure 6) Student Audio Blog II Questions (See Appendix K)
March	Photo Set II Interview: World War I (See Appendix L)
April	Photo Set III Observations: World War II (See Figure 7) Student Audio Blog III Questions (See Appendix M)

May	Photo Set III Interview: WWII - Final Interviews (See Appendix N) End of data collection

Figure 3: Month by month schedule of lessons and data collection points.

Sourcing a visual text was introduced the first week of September of 2016. A map was selected depicting the growth of railroads from the late 19th and early 20th centuries (See Appendix F). Part of the lesson was learning how to annotate a visual text and to use the caption to locate sourcing information.

In the month of October, students practiced applying the heuristics using all three phases of the I-CAN-C foldable. The first lesson encompassed an instrumental reading of a photograph depicting share croppers (See Appendix G) as a focus activity followed by a close reading of a modified sharecropping contract from 1882. Students were then asked to compare the historical evidence to their textbook description of sharecropping to critically compare and evaluate the two accounts (Reisman & Fogo, 2009). The second lesson directed students to read and interpret the photograph Street Arabs (See Appendix H) by Jacob Riis to practice the first three phases of the I-CAN-C foldable with my support. Student annotations were recorded on a graphic organizer. For corroboration, a modified document was provided that discussed Italian immigrants and their living conditions (Breakstone et al., 2016b). This was the first chance students had to completely read and interpret a visual text using all three heuristics together and to record their thinking on a graphic organizer like the ones they used during the study.

Near the end of November of 2016, students were introduced to Imperialism as a theme. To introduce the unit, a short presentation using modern images was presented through whole class instruction. As a class, students "shaked out" (Joyce, Weil, & Calhoun, 2015) details from the visual texts which I jotted on the dry erase board, and from these details, each individual student wrote a working definition for imperialism. This activity provided modeling and guided

practice for playing the I-Spy game, and practice for building photo specific context of a visual text.

At the beginning of December, students participated in an activity reviewing three common historical concepts used in our district: social, political/military, and economic. The goals of the lesson were to develop an understanding of the terms and how to recognize their use in text-based primary sources. To accomplish this task, students first completed several close readings of quotes from famous people who either supported imperialism or opposed it during the late 1800s. Then the students had to determine the person's stance towards imperialism using support from the quotes to justify their thinking. The idea behind this exercise was to practice close reading skills using text-based primary sources, become aware of the pros and cons of imperialism before the Spanish American War, and use justification to support their responses. More importantly, students were familiarized with the three historical concepts embedded in the essential question for this study: analyze the social, political, and economic reasons for why America goes to war.

When the study began in December of 2016, both groups had some skill and familiarity with the I-CAN-C foldable, and some confidence reading and interpreting visual texts. Students needed very little explicit instruction from me and were left much on their own to analyze the historical photographs. Students were placed in groups and were ready to begin their independent practice of historical literacy skills. The only changes the students would see were different visual texts, unique text-based corroborating documents, and new American History themes to explore, but the process would stay the same as what they practiced.

Instructional approach during data collection. Each photograph and corresponding analysis by the students were a discreet instructional lesson typically taking a day and a half to

complete. With each lesson, students had the use of the I-CAN-C foldable to guide them through the three phases to inspect, source, contextualize, and corroborate the visual evidence. Two corroborating text-based documents were made available for each photograph. As homework, students used audio blogs to respond to a prompt about the day's experience. Each day while the groups analyzed the visual texts, a camera recorded their actions and discussions. When the group finished their first photograph, they immediately moved onto the next one until all three photographs in Photo Set I (See Figure 5) had been analyzed. The process of reading and interpreting three photographs took one full week to complete.

Three different sets of photographs and corresponding text-based documents were selected for the participants in advanced. Each photo set tied directly to one of three district learning targets and was critical for students to answer the essential question. To support corroboration, two text-based primary sources were prepared for each photograph. Each of eighteen corroborating historical documents was modified (Wineburg & Martin, 2009) with supporting vocabulary and adaption to decrease each source to a single page. Corresponding audio files were produced by the researcher for each document, but as far as I know, none of the students accessed the audio versions. Documents were all primary sources and included presidential speeches for each war, letters from eyewitnesses, diaries, newspaper descriptions, and other government documents.

When selecting images, I looked for photographs that were copyright free with many of the photographs retrieved from government archives. Students read three different stereographs and five black and white photographs. There was one colored (or likely colorized) photograph taken in early 1942 of Japanese soldiers in the Dutch East Indies. With this exception, a

photograph depicting the Japanese attack on a naval air station at Pearl Harbor (See Figure 4).

Figure 4. This is the wreckage-strewn Naval Air Station at Pearl Harbor. The photograph was taken following one of the Japanese sneak attacks on the morning of December 7, 1941. In the background, an explosion sends a mass of flames and smoke high into the sky. (1941). [Photographic Print]. Retrieved from http://www.fdrlibrary.marist.edu/archives/collections/franklin/?p=digitallibrary/digitalcontent&id=3720

I tried to avoid choosing iconic photographs to provide "clean" pieces of visual evidence for the students to read. All the remaining photographs can be found in chapter 4.

I purposefully chose to address similar types of events to enable students to build on prior knowledge gained from an earlier use of the foldable. I looked for photographs that might reflect a political, social, and economic cause of each war since often these broad themes are how our school district categorizes the details for each learning target. Photographs were also selected potentially for a more *open* authority relationship reading that might benefit the students thinking by their inclusion. The visual texts for this study were selected to tell a story (Lowrie, 2015) that, at a minimum, students could read through a narrative lens along Werner's (2002) continuum (see Figure 1). Another consideration was that each of the visual texts should portray enough action or were busy enough to give the students something to discuss while analyzing the visual evidence (Nix & Bohan, 2014). The more action portrayed in a photograph, the more likely I thought the students would deeply engage with the visual texts in a more *open* authority relationship.

The first photo set depicted photographs to describe the causes and effects of the Spanish American War (See Figure 5).

	Photo Set I: Spanish-American War	**Causes**
Figure 10	Cuba - Starving Cubans at Matanzas	Social
Figure 15	"*Maine*" wreck, aft looking forward, from port side - old glory still flying - havana harbor	Political
Figure 14	Cuba. Zuckerrohr-Plantage (Sugar-Plantation).	Economic

Figure 5: Description of visual text and related causes for the Spanish American War, selected to support the instructional goal.

The six corroborating documents for Photo Set I (See Figure 5) included:

Document A: Reconcentration Camps (See Appendix O)

Document B: Senator Proctor Exposes Spain's Brutality in Cuba (See Appendix P)

Document C: Destruction of the War Ship Maine was the Work of an Enemy (See Appendix Q)

Document D: Maine's Hull Will Decide (See Appendix R)

Document E: March of the Flag (See Appendix S)

Document F: President McKinley's State of the Union Address (See Appendix T)

The second photo set included photographs to determine the M.A.I.N. causes of World War I and the events that led to United States involvement in the war (See Figure 6).

	Photo Set II: World War I	**Cause**
Figure 16	Town Hall, Louvain	Social
Figure 11	American victims of the "*Lusitania*" May 27?, 1915.	Political
Figure 12	American Steamer *ILLINOIS* sinking after being attacked by a German submarine.	Economic

Figure 6: Description of visual text and related causes for World War I, selected to support the instructional goal.

Supporting these three visual texts from Photo Set II (See Figure 6), the following six text-based resources were available to corroborate the student analysis of the visual texts:

Document A: The Burning of Louvain (See Appendix U)

Document B: Attack on Louvain Told by Refugee (See Appendix V)

Document C: Cunard . . . Lusitania" and "Notice (See Appendix W)

Document D: Capital Aroused, Situation Gravest Yet Faced in War (See Appendix X)

Document E: Zimmerman Note (See Appendix Y)

Document F: Woodrow Wilson, War Message (See Appendix Z)

Finally, students were given a final set of photographs to analyze the reasons for American entry into World War II (See Figure 7).

	Photo Set III: World War II	Cause
Figure 13	Persons executed by the Japanese soldiers in various parts of the grounds of Ku Ling Temple, Nanking, after the fall of the city, December 12, 1937.	Social
Figure 9	Japanese soldiers in a captured oil field in the Dutch East Indies.	Economic
Figure 4	This is the wreckage-strewn Naval Air Station at Pearl Harbor following one of the Japanese sneak attacks on the morning of December 7, 1941	Political

Figure 7: Description of visual text and related causes for World War II, selected to support the instructional goal.

Photo Set III (See Figure 7) was connected to the following six documents students used to corroborate their thinking:

Document A: Eye-Witness Tells of Horror Seen in Fall of Nanking (See Appendix AA)

Document B: Letter of John Magee to his Wife (See Appendix BB)

Document C: U.S. Aviation Fuel Barred to Japan as Roosevelt Curbs Exports (See Appendix CC)

Document D: Explanation by Chief of Naval Staff Nagano at the Imperial Conference (See Appendix DD)

Document E: Ginger's Diary (See Appendix EE)

Document F: Address to Congress Requesting a Declaration of War (See Appendix FF)

Data collection began in mid-December of 2016 when students were asked to complete a pre-study questionnaire. The following week, students began analyzing their first historical photo set about the Spanish American War (See Figure 5). The first time both groups started a new phase, students watched three short demonstration videos of students using use the I-CAN-C foldable. I was able to create these videos with the help of student volunteers from the pilot

study. I thought the groups would benefit from seeing modeling to review the phases before starting off on their own. Students took an entire week to read and interpret this first set of three photographs.

The third week of December and into the first two weeks of January, each of the students was interviewed about their experiences analyzing photographs about the Spanish American War (See Appendix J). These interviews lasted approximately 10 minutes. Starting the third week of January, the groups were ready to repeat the process again by reading and interpreting the visual texts from the World War I photo set (See Figure 6). This was followed by another round of interviews (See Appendix L) before students embarked on the last set of photographs mid-April of 2017 and a final interview (See Appendix N). Just like the previous two rounds, the process remained unchanged with the exception on the last day when students were given all nine photographs to reflect on their learning and thinking about the historical significance of the events portrayed in the visual texts.

A cognitive apprenticeship model of instruction set in a place the skills needed by the participants to perform an analysis of visual texts during independent practice. Images were carefully selected with text-based primary sources to support corroboration. In the next section, I will discuss the data sources used in this research study.

Data Sources

The completion of a pilot study revealed three different data-sources capable of producing descriptive data to support my research questions. For this research study, data sources included audio-recorded interviews, video recorded observations and student-created documents. A fourth data source, audio blogs, was added to encourage reflective thinking by the students. The audio blogs were the only data source that was generated outside of the classroom

and was usually recorded at student homes. Each of the four data sources is further described in the sections that follow.

Interviews. Interviews are a common and popular source for case study research and "resemble guided conversations rather than structured queries" (Turner, 2010; Yin, 2014, p. 110). Qualitative researchers use interviews to describe complex interactions and to uncover participants' perspectives (Marshall & Rossman, 2016) including explanations of, and insights into certain occurrences of a phenomenon (Yin, 2014), such as reading a visual text to take on more *open* authority relationships over meaning making.

The interview questions prepared for this proposal were field tested during a pilot study conducted the previous year (Mertens, 2015). Knowing the participants in the pilot study were similar to the participants in this study, the interview questions were reviewed and refined to better match the participants. Any noticeable flaws or weaknesses in the original interview design were corrected (Turner, 2010). One important change that was made was conducting individual interviews instead of group interviews. Although group interviews did show a synergy between the participants the data was sometimes skewed towards the more outspoken members of the group.

I also decided to add a pre-study questionnaire that was given to the students mid-December 2016 (see Appendix B). This brief questionnaire was given to each student prior to the beginning of the study to build relationships (Mertens, 2015) and to gather background data about each of the students. This questionnaire was critical to determine what the students already knew and were able to do concerning their learning experiences using historical literacy skills in previous social studies classes. I also to learn about each student and began building

relationships with them as a researcher. The questionnaire was also a great way for the students to become familiar with being in a research study.

Careful consideration was made to avoid misleading the participants by creating interview guides with neutral questions (Turner, 2010). In addition, questions were designed to be friendly and non-threatening by asking "how" or "what" questions and by avoiding asking "why" in the questioning protocols (McNamara, 2009; Yin, 2014). When researchers ask "why" during an interview, participants may feel defensive or infer "a cause-effect relationship that may not truly exist" (McNamara, 2009). I was also flexible and patient when interviewing striving readers and students with special needs, being cognizant of the needs and challenges of working with a diverse population who might struggle with a face-to-face interview or who may not understand the sophisticated vocabulary present in the interview script (Mertens, 2015).

Each semi-structured interview used sequenced open-ended questioning (McNamara, 2009; Mertens, 2015, Yin, 2014) to maintain some consistency of questions between interviewees from each community, and between instructional hours (Marshall & Rossman, 2016). I conducted the first semi-structured interview which focused on the Inspection Phase and student thinking about heuristics (see Appendix J). I would ask more focused questions about the other heuristics in later interviews. The idea behind this design of the interview questions was to give students more experience and support using the complex thinking skills of contextualization and corroboration before responding to questions about their use. Continuing the cognitive apprentice experience was important since these skills are more challenging and because students had fewer opportunities to apply these skills prior to the start of the study. One last point: the interview guides were not so restrictive as to prevent students from having a natural and free discussion about the potential benefits or drawbacks of the historical thinking

skills as they are beginning to use them (Yin, 2014). In early February and after the students had an opportunity for independent practice **A**nalyzing the context of the photographs, a second interview occurred. Sometime in early May 2017, the last interviews were done with the students before the school year ended. Each interview was built upon the questions from previous interviews, and the last interview was conducted to give the participants one final voice (McNamara, 2009).

The interview process was a reflexive one, although each interview contained several scripted follow up questions (Marshall & Rossman, 2016), "the use of probes to further explore relevant points" (Mertens, 2015, p. 385) occurred naturally during the interview and became a part of the transcription. Since I was their classroom teacher, I also had an advantage asking appropriate probing questions of the participants (Mack, Woodsong, MacQueen, Guest, & Namey, 2005). In addition, I did not hesitate when the interviews went in an unscripted direction that allows the participant's perspective to unfold (Marshall & Rossman, 2016, Mertens, 2015). While the interviews were being conducted, I made some notes about the interview which included body language and other emerging impressions as they arose (Yin, 2014).

Interviews were conducted in a quiet comfortable location a few feet from my classroom away from the distraction of the classroom setting (McNamara, 2009, Turner, 2010). I used a "voice memo" app on my iPhone to record the interviews. I did all my own recordings and later transcribed all of the interviews myself. Since I lack the experience of conducting quality interviews, the audio recordings preserved the integrity of the interviews and allowed for constant review of data collected. To ensure accuracy during transcription, I listened to the audio recordings a second time while reading the completed transcripts (DiCicco-Bloom & Crabtree, 2006).

Throughout these exchanges, students had opportunities to speak about the problems they faced, how they attempted to overcome them, and how their thinking changed as they progressed through the process of interpreting historical photographs. In addition, both the posters and the I-CAN-C foldable were made available to the participants as visual cues as they reflected upon the ways if at all, they were thinking during the study. I was also cognizant of my privileged role as a teacher-interviewer, who held the power in the relationships with the participants (Mertens, 2015). I frequently reminded them that I would not be offended with bad language or other behaviors that normally might be a cause for concern. My reflections during the interviews were handwritten on a copy of the interview questions that I had printed for each student. Most of my notes were a reflection on what happened during the interview (Marshall & Rossman, 2016). Students were able to end any of the interviews at any time, or could refuse to answer specific questions (Mertens, 2015).

Informal conversational interviews also occurred throughout the research study (Marshall & Rossman, 2016). Since I was also the teacher of the participants, informal discussions occurred about historical literacy or how I thought they were doing (Dereshiwsky, 1999; McNamara, 2009).

Observations. The purpose for conducting observations in this research study was to note and record systematically events, behaviors, and interactions of the participants in the classroom setting as they grappled with the complex thinking skills used to interpret historical photographs (Dereshiwsky, 1999; Marshall & Rossman, 2016). According to Yin (2014), direct observations of social interactions in a real-world setting are key to qualitative studies. The activities planned for this study were complicated and layered, making observations a critical

source of data I used to explore the changes in student thinking and understanding (Marshall & Rossman, 2016).

Observations revealed behaviors and changes in how students approached reading and interpreting historical visual photographs during the study. Observations showed how participants accepted a shared authority of interpretation and knowledge building with historical photographs often in a more *open* authority relationship as Werner described (2002). Observations also made visible the ways in which the participants engaged in multiple readings of the visual texts according to Werner (2002) continuum (see Figure 1) and developed independent use of historical literacy with the I-CAN-C foldable.

There were three formal observation points, each lasting one week where the participants worked independently and exclusively reading and interpreting photographs. Observations for each of these phases was video recorded. Since I was unable to observe student action the entirety of the study, I video recorded every day in place of my observations. The participants from both groups were always arranged in a half circle facing the camera away from the front of the room. The layout of the room and the location of the student participants did not change once the study began, although students sometimes changed their seats at the table or were asked to move to improve the video recording. Video recorded observation ensured the collection of data even when I was called away to perform other classroom duties (Yin, 2014).

I then transcribed both conversations and actions into a database. I looked for patterns and frequency of interactions (Marshall & Rossman, 2016) and potential problems (Yin, 2014) while students were moving through the various steps outlined on the foldable. In particular, I observed/recorded what the experiences of the students were like as they read the visual text and applied the literacy skills associated with the interpretation of historical photographs. Of equal

importance, I tried to record from the observation of what was missing or what the participants were not doing (Dereshiwsky, 1999; Marshall & Rossman, 2016).

Since this research study took place over a period of six months, I had plenty of opportunities to observe the participants informally. Much like informal conversational interviews, informal observations were an expected part of this study and occurred before and after the classroom activities (Dereshiwsky, 1999). These informal interactions were recorded in my researcher's field notebook, a legal pad I kept by my desk (Marshall & Rossman, 2016; Mertens, 2015).

Student created documents. A variety of student-created documents were available for this research study. Marshall and Rossman (2016) suggest, that documents created by the participants in a study could provide a rich accounting of their values and beliefs in the setting. Documents selected for inclusion into this study were selected as data sources to match the visual evidence expected from other data sources (Mertens, 2015). For example, the annotated posters matched well with the observation videos and were also tied to the interviews. In other words, documents were not used alone and were used as a corroborating source for interviews and observations. One key document set was the student annotated primary source documents and poster projects reflecting their use of historical literacy skills.

Students were asked to create daily audio blogs or personal journals as homework assignments. Description of the student's success in their own words arose primarily through the audio blogs as well as the authentic tasks of analyzing visual text. According to Bain (2000) and Breakstone, Smith, and Wineburg (2013), student reflective writings can be used to capture their thinking in process, to stimulate historical thinking, and to help students explore connections between historical photographs and written texts. Several open-ended questions were given as

prompts for the daily audio blogs to encourage participants to reflect on their learning, their thinking, group work, as well as the successes and failures they encountered each lesson. Questions were not prepared in advance but were a response by the researcher to the student's performance during the day's lesson. Student reflections were recorded and posted in a blog format, although sometimes students did not record an audio blog and typed their responses instead.

Plan for Data Analysis

Beginning with the pre-study questionnaire (see Appendix B), data analysis was an integral part of this study and was an ongoing process (Mertens, 2015; Stake, 1995). Meanings can come from a single instance or a collection of similar instances. "The qualitative researcher concentrates on the instance, trying to pull it apart and put it back together again more meaningfully" (Stake, 1995, p. 75). Yin (2014) suggests that researchers could just play with the data "searching for patterns, insights, or concepts that seem promising" (p. 135). Coding began as a deductive process based on the I-CAN-C foldable. Then inductively as I explored Werner's authority relationships within the communities of readers.

A Microsoft Excel spreadsheet was used to record and analyze the data (See Figure 8).

	A	B	C	D	E	F	G	H	I
1	1/12/17					Wineburg			Werner
2	Time	Description of Activities	Emerging Questions/Analysis	Inspection	Sourcing	Corroboration	Context	Authority	Community
6	3:55	Questions, Myra reads the foldable directions out loud. The team throw out a couple of ideas. Myra "What is this building? is this building a temple?" Connie "Is this rubble?" Elena "How's this building falling down?" Connie "yea" Elena writes the question down. Myra "Is this a temple? Wait this looks like it's broken, falling down." Elena "This looks like they are building it but this looks like it is falling down. Myra this looks like their building it because this looks like the framework. Connie " Is this part attached somehow?" Elena circling part of the building "Is this connected?"' A bit later Elena continues to write questions without anyone's help. Sue is just observing. Elena then counts the questions she has written Is this just an addon or just a framework. A lot of focus on architecture. Elena "Is this the current City Hall?" Elena "Why is this man alone?"	Phase 1 step 3 Is Sue listening? She is not a part of their conversations	Inspection			Context		Community

Figure 8. Deductive coding sample. Categories are listed across the top

On the right side, I recorded my transcriptions of the field notes, interviews, and audio blogs that were collected. The first cycle coding categories were placed across the top of the excel sheet which included the Inspection Phase, the three heuristics, authority in action, and the place to note times when students acted as a community of readers. The collected data was coded by these categories with notes recorded in the cells as needed.

I personally transcribed the audio recordings collected and reviewed all video recordings. While watching the video observations I took field notes, wrote down quotes, and described student actions and interactions with one another. First cycle coding explored the capacities of students to accept opportunities for multiple readings beginning with the Inspection phase and then for each of the three heuristics. The last part of the initial coding was associated with the critical role communities of readers play in meaning making, and this coding was layered over the coding completed for the heuristics. During the first cycle coding, I looked for "reoccurring patterns of behavior, interactions, and relationships" (Marshall & Rossman, 2016, p. 143). The

first coding cycle began deductively with a reliance on constant comparison and open coding to see how students develop the capacity for multiple readings of visual text.

The second set of coding was conducted that focused on student shared authority with the visual text. Using axial coding I looked for relationships between their questioning, each of the heuristics, and the relationships between heuristics & Werner's authority/community (Saldaña, 2009). During the analysis, I looked for the actions, conditions, and/or thinking that reflected a reading between *closed* and *open* authority relationships according to Werner's (2002) theory. This later coding cycle moved away from a deductive process to an inductive one to explore how the foldable, the heuristics, and the groups influenced student shared authority over the visual text. Coding looked at the interaction between participants in the groups and whether or not the shared authority was more *open* or *closed*. How did each of the groups accept or reject a shared authority over the interpretation of historical photographs? These categorical conditions are important in instrumental case studies like this research study to explore the ways students read visual texts and think in historical ways (Stake, 1995). The analysis of the data began once the transcriptions had been completed.

"Data analysis is also iterative, requiring you to return frequently to your data for further study in order to ensure meaning. With each loopback, you become further steeped in the data" (Galletta, 2013, p. 119). Analysis of the interviews will be conducted in conjunction with other data sources using triangulation to corroborate the findings (Dereshiwsky, 1999; Yin, 2014).

When data collection was completed at the end of April, I had access to over 30 hours of observation video recordings, over 240 hours of recorded interviews, 8 pre-study questionnaires, 18 samples of their annotated primary source documents and 18 annotated photograph posters, approximately over 20 audio blog postings to analyze, as well as a limited number of field notes.

Credibility and Trustworthiness

For the qualitative researcher, trustworthiness is created through various procedures that reflect the reliability and credibility of the researcher and the study (Marshall & Rossman, 2016). One benefit of doing case study research is the opportunity to use a variety of data sources (Yin, 2014). To strengthen the reliability of the evidence and the credibility of the findings, I will use the following procedures in this study: triangulation, an extended time within the setting, and development a chain of evidence.

Triangulation is a strategy that brings together different types of data sources and relevant literature to strengthen the accuracy of the findings in relation to the research questions. Triangulation, if done well, may make the interpretations by the researcher more credible based on the data gathered (Marshall & Rossman, 2016). I attempted to explore "rival explanations and to determine the convergence (or non-convergence) of data" from all three data sources (Mertens, 2015, p. 271). Careful attention was made to find those points in the data that corroborate the same findings from multiple sources (Yin, 2014) and to present thick descriptions about the time, place, context, and culture from the data to allow the readers to better consider the transferability of the findings (Geertz, 1973; Lincoln & Guba, 1985, Mertens, 2015).

Findings generated from observations, interviews, and student-created documents may reveal two key emerging themes. The individual, semi-structured interviews not only provided data for analysis but also may lead to the discovery of additional information to help to clarify concepts, thus validating the participants' responses. The semi-structured interviews were recorded and transcribed by the researcher to increase accuracy. The researcher was also responsible for the video recorded observations.

Another procedure to strengthen the credibility and reliability was through extended time within the setting. This study began mid-December and ran off and on for five months. Two classes were selected for this study with 4 students per class participating. As the classroom teacher, I have already established a sense of trustworthiness and have time to spend with students before, during, and after the implementation of this research study. Although this study focuses on only three of the five phases of the I-CAN-C foldable, the process of students developing the skills needed through a cognitive apprenticeship began in early August and was an on-going process.

To further strengthen and construct validity, a chain of evidence or audit trail was created with clear links in the final report to specific details in the data collected. This includes a clear cataloging system of the data to make any audit explicit. A critical aspect of constructing validity is the incorporation of my own positionality that was embedded in the data and made visible in the findings of this study. More importantly, this audit trail was also made transparent as to how the data was collected and managed, changes made during the study, and a trail tying the raw data to interpretations of the data presented in the final report (Marshall & Rossman, 2016). The system set in place made debriefing with one of my peers possible to check my coding of the data and later findings (Mertens, 2015). Taking advantage of a critical friend was key in recognizing my own biases as I filtered through the data because of my dual role.

Chapter 4: Data Analysis

". . . if it was a picture of an English person eating a biscuit you tried to find as many details as possible, to find out why he is eating a biscuit and why it was important to photograph someone eating a biscuit in the first place. And then you gotta [sic] ask questions. Questions are pretty good to ask because you can still get a lot of details from your own questions. And it makes you really think a lot if you ask questions."

(Dominic, Audio Blog 1, December 7. 2016)

The purpose of this study was to explore how two communities of readers interpreted historical photographs using Werner's (2002) framework for reading and questioning images, or, as described in chapter one, the reading of visual texts. Werner (2002) suggests that when anyone reads historical visual evidence, a relationship is created between the viewer and the visual text with each sharing in the authority over the interpretation of the image. This relationship is almost never equal even though the viewer and the image both have a voice in meaning making. Traditionally, teachers have given photographs in textbooks and other visual texts more authority over interpretation than the student. But what would authority look like if students had the capacity to think like a historian interpreting visual texts? This research study explores this possibility by reporting on two groups of students several opportunities to analyze historical photographs over the course of five months.

Chapter 4 explores the ways in which students interpreted historical photographs in a small group setting. The collected interviews, observations, audio blogs, and student written assignments were analyzed to provide rich sources of data with which to explore the research questions.

Research Questions

Werner (2002) suggests students can build the capacity to read imagery in multiple ways if they are given an opportunity to do so. The first research question asks: How do 9th grade U.S. history students build the capacities to read and interpret historical photographs using the heuristics of sourcing, contextualization, and corroboration? The decision to use Wineburg's (1991) heuristics was chosen as the best way to increase the capacity of students to read visual texts in multiple ways and to put more authority into the hands of the students in an authentic way. I first analyzed how each student group followed the same sequence of steps as prescribed on the I-CAN-C foldable for each photograph presented as demonstrated through their voices, actions, and the products they created. The student groups in this study were learning to interpret historical photographs to determine what they think the photographer wanted to show. If students could be directed to source, contextualize, and corroborate their thinking, then students may not need teacher-generated guided questions and may be less likely to generate wildly over imaginative interpretations.

The next section of chapter 4 examines the second research question: How is shared authority demonstrated when a group of 9th grade U.S. history students have multiple opportunities to read and interpret historical photographs? Data from both case study groups were analyzed together to answer this question. First, I will examine what authority looks like within both communities of readers and how the groups exercised its authority when interpreting historical photos. As Werner (2002) advocated, student agency is enhanced when students have more authority, are given a variety of opportunities to analyze historical images in "a community of readers through discussion" (p. 422).

Question One: The 1st Hour Case Study Group

Most of the participants in the 1st hour group had not used a foldable before. Once the student had used the foldable once or twice they understood the foldable was, a tool to guide them through the process. According to Xander, the foldable "was easy to just open it up and see. . . and gave more of a description of what you needed to do. . . the different parts of it break it down into smaller steps" (1st hour, personal interview, December 19, 2016). Each step on the foldable helped students "get more details about the photograph" (Dominic, personal interview, February 25, 2017) and "to create more questions or come up with more scenarios to what it [photo] could be (Sara, personal interview, December 19, 2016).

Reflections on learning history. Pre- and post-study questionnaires were given to the 1st hour participants in which they were asked to reflect upon the various ways in which they have learned history. Based on past experiences, students thought social studies teachers relied on lectures and note-taking, textbook readings, and questions. Students also filled in maps, watched videos, and given opportunities to do projects or research papers on topics which interested them. According to one student, "teachers go on the board and write down stuff. Students just read and listen to his lectures" (Norman, personal interview, April 4, 2017). Another student had a similar response commenting that teachers "talked and everything. We were supposed to take notes" (Xander, personal interview, April 21, 2017). One participant even shared how "mostly readings . . . it was kind of similar to this year" (Sara, personal interview, April 13, 2017). In the pre-study questionnaire, some of the students stated they had some exposure to primary source documents, and, when asked about what makes them different, the participants suggested that were harder to read but with more details. Only one participant discussed the purpose of primary source documents by stating how they "help you experience it firsthand" (Norman, personal interview, December 6, 2016).

Finally, when asked about the use of photographs, the participants all reported they had some exposure to historical photograph and other sources of visual evidence but at an instrumental level of instruction where teachers have more authority over interpretation. For example, even though students may have had opportunities to read a historical text, the questions were always provided for them, they relied upon the teacher or the photo itself to have authority over its meaning, and students were expected to have a single correct answer. To avoid this common approach to learning social studies, the I-CAN-C foldable was designed to walk students through an inquiry-based activity using Wineburg's (1991) heuristics to read several historical photographs.

Phase one: Inspect and question the photograph. The first phase on the I-CAN-C foldable is the Inspection Phase. Teachers use pre-reading strategies to improve reading comprehension (Neufeld, 2006). Similarly, the Inspection Phase of the I-CAN-C foldable was designed as a pre-reading strategy to improve reading comprehension of a visual text. Phase One asked students to look more closely and to think more deeply about a photograph than what students normally do when encountering a visual text. All three steps in Phase One will be addressed separately with a short discussion of the influence that group may or may not have played in the analysis of the photographs.

Students began their analysis of a visual text by closely inspecting and questioning each photograph. The I-Spy game and the group's questioning provided an overview of the key parts of a photograph and activated student prior knowledge relevant to the photograph. The goal is to enhance student comprehension of the visual text. This interaction served as a "process of asking and then answering questions of oneself and the text that brings the other strategies to life" (Neufeld, 2006, p. 304). Asking students to write questions and to later uncover answers

provided the support students would need to implement Wineburg's (1991) heuristics in the next two phases.

All four students in the 1st hour group understood the importance of the Inspection Phase. Norman saw the Inspection Phase as "a base to see what questions we could come up with for the picture we were looking at" (1st hour, personal interview, December 19, 2016). to "figure out the story of the photo. . . like the reason why they were there and what was going on at that time' (Sara, personal interview, December 19, 2016). They also used the steps during the Inspection Phase to see important details they might have been missed. Xander shared this example, "when we inspected the photograph it really helped a lot. We really didn't notice that this part was all blown up and everything, cause it kind of looked like a shadow of a building" (1st hour, personal interview, February 25, 2017). This first phase on the I-CAN-C foldable was critical for building the capacity of the student's efforts to source, establish context, and to write a final hypothesis. As Dominic explained, the Inspection Phase helped the group find details in the photographs "to know what happened, what you think happened, and why does it happen" (1st hour, audio blog 1, December 2016).

Step 1: Previewing. Playing the I-Spy game was the first-time students read a visual text as a group. According to Norman, "it helped to play the game like I-Spy cause we all saw different things . . . Which was helpful because they saw things I didn't see" (1st hour, personal interview, December 19, 2016). When the game was first introduced, Xander thought it was too childish and told the group, "I'm not playing that" (1st hour, personal observation, December 7, 2016, 2:50). In later observations, continued gameplay by the group seemed to have encouraged Xander to get involved in the game. Xander began making contributions and occasionally started the game for the group.

At first, the students didn't know how to play I-Spy. They just called out obvious items in the photographs, like a building, a ship, or a pole. But an instrumental reading of the visual text while playing the game stimulated group discussions to clarify the details and to look more deeply at the photographs:

Norman: I-Spy a car.

Sara: A car?

Xander: Where is it?

Sara: That's not a vehicle.

Dominic: It could be.

Norman: Oh, wait, that's a wall.

Dominic: I-Spy trees.

Sara: Something tall. (1st hour, personal observation, April 3, 2017, 27:45).

According to Norman, the purpose of inspecting a photograph was for the group to "see the different clues we all saw in the photo" (1st hour, personal interview, December 19, 2016). These visual clues were made evident after an instrumental reading through the I-Spy game but as Dominic pointed out, "the I-Spy [game] let me see more things that I don't really see if I take a quick glance at it" (1st hour, personal interview, February 25, 2017), and for Xander to see "things that were out of the ordinary in the photo" (Xander, personal interview, December 19, 2016).

Visual clues and interpretations carried over from one photograph to another. For example, remembering his group's previous analysis of the photograph titled "American Victims of the *Lusitania* (See Figure 11), Dominic revised his thinking about an exploding ship in the water and forming a narrative after seeing a poster about the *Lusitania* hanging on the wall. "I

see a crashed ship, . . . it might be that one (pointing at a poster on the wall), or it might not, . . . I spy the *Lusitania*" (1st hour, personal observation, January 16, 2017, 15:26). Even though this photograph was not the *Lusitania,* the poster on the wall reminded Dominic of a photograph they had analyzed earlier depicting victims of the *Lusitania* attack. A ship that had been attacked by a German U-Boat. Thus, an indicative reading of a different visual text while playing the I-Spy game established a contextual understanding of the photographic evidence as a time when German U-Boats were torpedoing ships at sea.

Occasionally the game of I-Spy seemed to become a distraction to the group as they got off task wondering about mermaids, but community members pulled the group together and the foldable reminded the students about the task. The community of readers also went beyond what was expected of them while playing the game to research topics related to what they were observing in a photograph. During a round of I-Spy reading the photograph "Cuba. Zuckerrohr-Plantage" (See Figure 14), the group wondered if what they were looking at was a field of corn, tobacco, or marijuana. Then Sara noticed the caption that described slaves working on a field of sugar cane, so Norman asked Xander to Google sugar cane. Xander found images of sugar cane fields, which proved to the group the caption to be correct. Then Xander found a YouTube clip about how sugar was produced and shared it with the group. They were amazed at how hard it was to produce such a small amount of sugar.

Sometimes the group took advantage of personal connections when inspecting a visual text. Take, for example, a situation where Xander's shared how he shaved his head when it was hot, much like how the starving Cubans looked in the photograph (1st hour, personal observation, December 7, 2016, 12:05). The group was incorporating historical imagination to help them

construct their understanding of people and events depicted in the visual text. According to Lemisko (2004):

> We must construct our picture of the past by interpolating, or filling in the gaps, and interrogating, or asking questions of the sources, including: 'What does this mean?' In other words, we critically and constructively use sources as evidence to help shape what we imagine. Using our sources as evidence, we create an imaginative picture of a past human event that we can claim is an accurate reconstruction of what really happened. (para. 16)

The interpolation and interrogation of the photographs helped the students critically and constructively use the photograph as evidence to help shape what they imagined the photographer wanted to show. Using historical imagination to think about possibilities during gameplay helped them later formulate photo specific context that these people were in a concentration camp located in an extremely hot location.

Students' use of the I-Spy game gradually changed and transformed over the course of the study. At first, the game was just a game; the group played several rounds by simply pointing out what they were seeing because they were directed to do so by the foldable. There was little, if any, discussion or purpose to the students for playing the game. However, gameplay evolved as students skipped the game and began close reading the visual text on their own. Though still reading the visual text at the instrumental level, the group seemed to understand the importance of the Inspection Phase to uncover and share key details from the visual text. The group then used this information to reread a visual text but in a more *open* authority relationship as students began posing theories as questions or asking conceptual types of questions (Wilson, 2016) about what they were seeing. I-Spy:

Dominic: Dead People.

Norman: (*reading the caption*) Dead Chinese people.

Dominic; (*smiling*) We're not supposed to look at the caption.

Norman: (*counting bodies*) 8.

Sara: 7.

Dominic: A lot of people . . . Why would someone do this? (1st hour, personal observation, April 3, 2017, 0:13).

In this example, the game served as a discussion starter for the group that led them to ask, "why would someone do this?" (1st hour, personal observation, April 3, 2017, 0:13). By the last set of photographs, the group spent little time, if any at all, playing the game as intended. Instead, the students seemingly had the capacity to closely inspect the visual text sharing discoveries and early interpretations publicly. The group had internalized the importance of looking closely at a visual text and no longer needed the scaffolding the game provided.

***Step 2: Looking for text clues*.** The second step in Phase One served the same purpose as the I-Spy game, to read the visual text at an instrumental level to specifically read for text clues which might have been written directly on the photograph or words written within the photograph itself, like words on a sign, on a build, or on the street. When students in the 1st hour group started reading the photograph for text clues, they went to the caption first instead of looking for text within or printed on the photograph. After some redirection, the group eventually learned to look for text clues even when none existed in the photograph.

Dominic: Inspect the photo other than the caption.

Norman: Names and notes.

Dominic: Not the caption.

Norman: (*checking the corners of the photograph)* There is [*sic*] no names and notes . . .

What questions do we have? (1st hour, personal observation April 3, 2017, 3:17).

Remembering to look for text clues without the guidance of the foldable signified a change in their thinking and shows their capacity to make this a part of their routine without the scaffolding the I-CAN-C foldable provided.

In the first set of photographs depicting the Spanish-American War, students analyzed copies of stereographs. The stereographs had both printed text as well as handwritten text directly on the stereographs. These printed text clues included copyright information, location, and a short caption. Reading the visual text at an instrumental level, though in a more *closed* authority relationship, produced details like these were later used by the group to source the visual text. In addition, there were extra handwritten numbers which later challenged the group trying to source the date of the photograph. Locating and making sense of text clues during the Inspection Phase was important for sourcing and contextualization in the next two phases. d Using text clues provided key sourcing information which may have been overlooked if the group had gone directly to the caption. Students were very intrigued with the purpose of the dual image, finally drawing the conclusion incorrectly that they represented before and after shots. For example, Norman read the text Griffith & Griffith on the edge of the stereograph and moved beyond a literal interpretation of the visual text to suggest to the group that the photograph was used by a magazine. Sara noticed the names of several cities and read them out loud.

Norman: Those are cities where Griffith & Griffith do business.

Xander: . . . around the world newspaper or something.

Norman: . . . an international newspaper or something like that.

Dominic: Matanzas? 1st hour, (personal observation, December 7, 2016, 9:48)

Understanding that this photo was sold worldwide began a narrative which the group used to understand why the photograph was taken. Moving through the first two steps, the students were ready to begin the final step of the Inspection Phase, the questioning of the photograph.

Step 3: Questioning. Inquiry learning was at the heart of the Inspection Phase. When the students began questioning a photograph the normal routine was for each student to "take turns asking questions" (Dominic, personal interview, February 25, 2017). Each student wrote a single question on the poster drawing an arrow or a line to the source of their question and then passing the poster to their left. Any questions added to the group's posters, such as "Is this their home?" (1st Hour, poster project, December 7, 2016) or "Are they American Victims?" (1st Hour, poster project, January 13, 2017) began the narrative about the visual text for the students. Although the foldable suggested the types of questions students should consider, it was left up to the students to come up with specific questions about the visual text they would ask. As Dominic explained, "makes you think a lot if you ask questions" (1st hour, audio blog 1, December 2016). While waiting for their turn to write questions, students reviewed the questions other group members had written and discussed what other questions they could add to the poster. Xander explained how the group "asked a few questions to see what we thought, to get an idea of what we all thought" (1st hour, personal interview, December 19, 2016). Students would try to answer their questions in later phases as they further analyzed the visual text.

The original goal of having students ask questions was to serve as a pre-reading strategy get them to start thinking about what might be portrayed in a photograph by questioning what they were seeing. The questioning step was usually conducted as a narrative reading of a visual text that positioned the students to look deeper to "get a lot of details" (1st hour, audio blog 1, December 2016). For example, while looking at a photograph of a sinking cargo ship during

World War I, Norman described how he came up with his questions. “I looked at the photo and kind of looked around. It’s all based off of what I saw . . . I was questioning if the ship was an American ship or a different nation’s ship . . . based off of the photos I asked those different questions” (1st hour, personal interview, February 25, 2017).

The community of readers in 1st hour began with an instrumental reading (Werner, 2002) of the visual test. This reading generated factual questions that could easily be answered with definitive answers (Wilson, 2016). The students’ used instrumental readings to generate questions in a *closed* authority relationship that gave more authority over meaning making (Werner, 2002). These discussions “built positively but uncritically on what the others had said . . . constructing a common knowledge by accumulation” (Mercer, 2004, p. 146) creating a visual inventory of facts, evidence, and inferences (Heafner, 2017) resulting in a literal interpretation of the photograph by the community of readers. However, this inventory of details also allowed the group to later create a narrative to explain what was happening in the photograph. As Sara explained, “to create a story in our head” (1st hour, personal interview, December 19, 2016). Hence, a *closed* authority relationship with the visual text made it possible for the students to read the visual text again in an *open* authority relationship, and with each new reading, the community of readers would add to the narrative they were creating.

The act of questioning a photograph in Phase One provided the necessary structure for students to source and contextualize the photograph in the next two phases. Once the group started sourcing the visual text in Phase Two, the students began finding answers to some of their questions which placed the image within a chronological sequence or that situated the event within a geographical location. This, in turn, supported the group’s effort to develop an understanding of the localized setting of the photograph and to consider how the circumstances

in which the photograph was taken might have had an influence on the photographer and the photograph that was taken (Wineburg, 1991).

When the students only had basic knowledge about what they were seeing in the visual text, student questioning became more advanced. Students also showed more critical thought by asking conceptual questions that "require more sophisticated levels of cognitive processing and thinking" (Wilson, 2016, para. 11). Student historical imagination also played an important role in the development of conceptual questions. For example, while questioning a photograph depicting the Nanking massacre, one student wrote, "Why would people do this?" (1st hour, poster project, April 3, 2017). Asking "why would people do this?" requires a certain level of imagination on the student's part to place him or herself at the event depicted in the photograph.

As successful as the students were questioning a visual text through group discourse, and making use of those questions in later phases, students predominantly wrote down factual questions on their posters and rarely wrote down any of the conceptual types of questions (Wilson, 2016) they had asked during group discussions. For example, in questioning a poster depicting a German submarine sinking an unarmed American merchant ship, students asked the following factual questions:

> What ocean is this?
>
> Is this loaded [cannon on the submarine]?
>
> What is the name of this ship [submarine]?
>
> What is this [sinking ship]?
>
> What country is it from [submarine]?
>
> What country fired at this ship [submarine]?
>
> What kind of gun is this [cannon]? (1st hour, poster project, January 15, 2017)

These factual types of questions reflected an instrumental reading to generate a literal understanding of the photograph. This instrumental reading was made difficult because the picture is austere, showing only the front bow of a submarine and a sinking ship in the distance. However, once the group began answering these questions the students were better situated to source and contextualize the visual text. As a result, students also struggled to ask more conceptual types of question (Wilson, 2016). Based on the caption, students knew that it was an American ship that was sinking and could have asked more conceptual types of questions:

Why attack a U.S. ship?

How did America react to this attack?

Why were Germans attacking neutral ships? All ships?

Were the Germans crazy attacking America?

For visual texts without a caption, students could have written questions similar to these:

Why attack this ship in particular?

Why were Germans attacking neutral ships?

Were the Germans attacking all ships?

In this situation, the caption does support the students contextual understanding of the photograph. But without a deeper understanding of the context for this photograph, students may be unable to move beyond factual questioning. Not knowing context may also restrict the students' use of historical imagination to reconstruct in their mind what is happening in the photograph and the generation of conceptual types of questions (Wilson, 2016). Thus, conceptual questioning supports the development of contextual understanding, and contextual understandings help develop conceptual questions.

Even when the student's lacked a contextual understanding of a photograph students did ask conceptual types of questions during group discussions. Group discussions occurred throughout the entire process. Sometimes seen as playful banter, these imaginative conversations encouraged exploration among group members as to what it was they were seeing. *Open* authority readings of visual texts during the Inspection Phase relied on their imagination to construct meaning. This type of discourse was an important way for the group to support later readings of the visual using the heuristics. According to Sara, "We took turns and we all had a conversation about the reason why we had a question about it" (1st hour, personal interview, December 19, 2016). For example, during a discussion of a photograph depicting several Japanese soldiers in a field, the community of readers in 1st hour wondered why one soldier appeared to have on a pink shirt (See Figure 9).

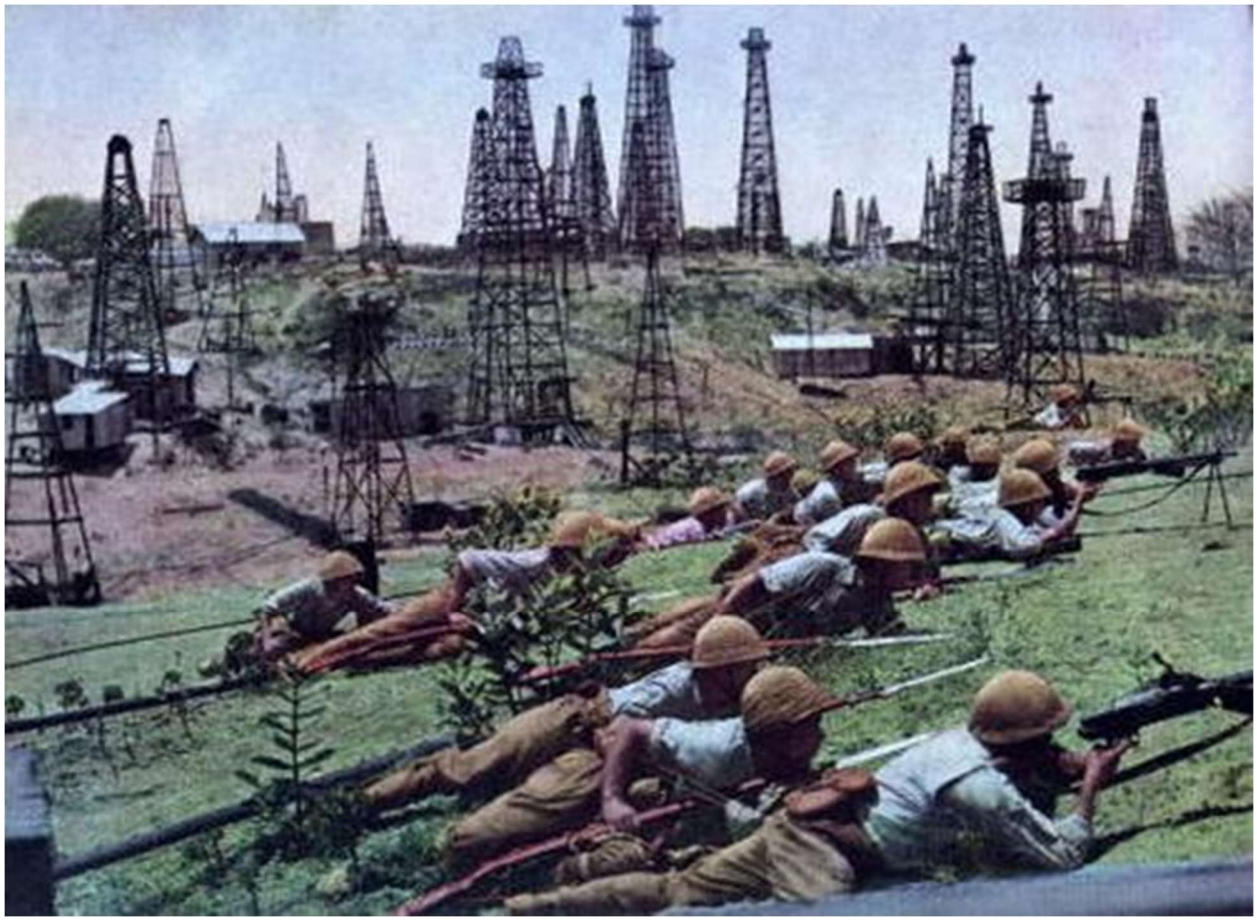

Figure 9. Japanese soldiers in a captured oil field in the Dutch East Indies. Japanese Army. (1942). [Photographic Print]. Retrieved from http://www.ww2incolor.com/japan/C__pia+de+e+dutch+east+indies+_20_1.html

The following conversation high lights a more *open* authority reading of the visual text as the group discusses the uniqueness of the soldier's "pink" shirt but also their use of imagination to inform their thinking. I-Spy . . . :

Sara: something pink, must be a female soldier.

Norman: Probably a medic.

Dominic: Soldiers wouldn't wear pink.

Sara: What is wrong with wearing pink?

Dominic: You're the odd one and the first to die in battle. (1st hour, personal observation, April 3, 2017, 27:45)

The group went on to discuss other aspects of the photograph but eventually came back to the Japanese soldier wearing the pink shirt. Their questioning of the photograph began with:

Dominic: I know what I'm going to say.

Norman: Why is this guy wearing pink?

Sara: or you can say what he (*Norman*) said, is he a medic?

Dominic: Is he female? (*As he is writing*).

Sara: Seriously?

Dominic: He stands out, is he a power player?

Norman: Assault rifles.

Dominic Assault rifles or shotguns?

Sara: I see machine guns, here and here. . .

Dominic: That pink guy doesn't have a weapon.

Norman: He is a medic or maybe a captain.

Dominic: He is going to get slaughtered. I don't care what you guys say, he's not a medic (1st hour, personal observation, April 4, 2017, 31:05).

The selected points of interests while questioning this photograph seems to indicate the students were looking deeply at the photograph locating weapons, discussing tactics, and of course trying to understand why a soldier might be wearing a pink shirt. Because they lacked background knowledge related to the historical context at this point in the process, students engaged in presentism by making connections to modern concepts such as the "assault rifle", a "power player", and associating the soldier wearing the pink uniform with feminine qualities.

Though these connections were supporting their thinking and helping them construct a narrative about the photograph, connections like these might hinder any future readings of the visual text. According to Werner's (2001), such "unreined thinkings" are examples of imagination gone wild. Connections like these - if left unchecked - could hinder a group's interpretations until students gain the capacities to read visual texts as a historian or receive guidance in the form of guided questions. However, by this point in the study the 1st hour community of readers had had plenty of opportunities to develop their capacities to further read the visual text using the heuristics. The group had completely by-passed the pink shirt narrative and eventually wrote as their final hypothesis, "the Japanese forces that captured an oil field because of the cut on oil by America" (1st hour, poster project, April 5, 2017).

The group's discussion also hints how the group was using their imagination to create a story as to why the Japanese soldier in the photograph was wearing a pink shirt; because the soldiers were "female", "a medic", or a "power player" from a video game. In either case, their

discussion reflects Werner's (2002) narrative reading of a visual text suggesting the medic projects past, present, and an inferred future (Werner, 2002). The students designed a story around from what they were reading and concluding that "he is going to get slaughtered" (1st hour, personal observation, April 4, 2017, 31:05).

At the same time, this line of questioning was beginning to form a context for a photograph of which students may not have been aware. Their conversation demonstrates how students were sharing their interpretations of the photograph with each other, and at the same time, appeared to both extend and challenge their own interpretations for what they were seeing (Werner, 2002).

Another interesting observation made was the expectation by the group that there were specific questions they were supposed to ask and that they needed to answer. Even after modeling and guided practice, students were not always willing to accept a more *open* authority relationship when questioning a visual text. Though the student's expectation changed, and their inquiry skills improved with each new reading of a visual text. Both the I-Spy game and group questioning of the visual texts conducted during the Inspection Phase encouraged the students to not only question the visual evidence but their thinking as well. "The purpose of inspecting a photograph and asking questions is to get your mind to expand more about what you are seeing . . . if you ask more questions about it, . . . you start to see more of the picture" (Xander, personal interview, December 19, 2016).

The purpose of the foldable was to remind students to ask questions while inspecting the visual texts, but what questions the students asked were left entirely up to them. As Norman explained, inspecting the photographs did not help us "answer our questions with information about the photo" (1st hour, personal interview, April 17, 2017). Answers came to the students

once the group utilized Wineburg's (1991) heuristics in the next two phases using clues revealed in the process.

Furthermore, the groups' questioning of the photographs was also an iterative process and not a step-by-step procedure. The group continued to add new questions to their posters while reading the visual texts in subsequent phases. For example, at the beginning of Phase Three after the group had determined the context of a photograph depicting a memorial parade, discussion led the students to conclude that the victim being carried in the poster "must have been important" (1st hour, personal observation, January 15, 2017, 10:27). As a result, the group added a new question to their poster, "Is this an important person?" (1st hour, poster project, January 13, 2017), realizing that "important persons" are treated differently than an everyday "U.S. citizen". Shortly thereafter while forming their final hypothesis, the group answered this question determining that the person was just "a U.S. citizen" and not someone who was important (1st hour, poster project, January 13, 2017). Although the group correctly concluded the focal point of the poster was not an important person, they had begun their discussion with a conceptual notion that an "important person" is treated differently than an everyday "U.S. citizen". However, they did not go on to rethink or re-question the need for a parade for people who are not important. This example illustrates how learning for the group was a cumulative process. As Norman suggested, it all "came back to the questions we had written [during the Inspection Phase] because, with our final hypothesis, we answered most of the questions for it" (1st hour, personal interview, December 19, 2016). Thus, this questioning spirit did not stop at the end of the Inspection Phase. Inquiry learning would continue as students questioned and discussed their interpretations throughout the entire process.

The first time the students moved through the Inspection Phase of the foldable, they spent an entire class period sharing and writing questions. The more opportunities students had to analyze additional photographs, the less time they needed. This lack of time did have an impact on the quantity of questions students asked on the posters. However, this familiarity did not have a negative effect on the quality of their discussions, and if anything, led to a greater capacity to share their thinking with each other. Questioning became a shared experience within their community, the written questions served only to check for understanding as part of the instructional goals of the lesson. In addition, students were beginning to compose their narratives about what the photographer wanted to show. The students were poised to move onto the next two phases of the I-CAN-C foldable to source and contextualize the visual texts.

Phase two: Clarify the source. The goal of Phase Two on the I-CAN-C foldable was to "Clarify the Source" of a photograph. Understanding the source of a photograph built upon the student's initial observations and understandings that were formed during the Inspection Phase. Students marked key details located on the poster such as the date, location, or the photographer's name usually found in the caption. Captions sometimes provided clarification is determining the date a photograph was taken was in question. The captions also provided names of nations, like Cuba or names of towns like Louvain. Knowing the source, according to Xander, helped the group "figure out what was going on at that time" (1st hour, personal interview, December 19, 2016) especially when developing context and when trying to piece together their final hypothesis. These steps in phase one were repeated for each of the nine photographs the students encountered over the course of the study.

The completion of the first three steps of this phase followed a similar pattern. One student would read from the foldable while another would mark the date, location, and the name

of the photographer when present. The steps in this phase were straightforward and easy for them to accomplish in a short amount of time. Of all the steps on the I-CAN-C foldable, students spent the least amount of time sourcing a visual text in phase two with little discussion between the students. Not until the group began enacting the last step, writing their initial hypothesis, did student discussions lead to more *open* authority relationship. Writing the group's initial hypothesis was the student's first attempt to interpret the photograph and explain what they thought the photographer wanted to show.

Sourcing was important to the students even though their interactions during most of the phase was limited. Sourcing was a process that did not happen just because the students were asked to underline the location of a photograph. Sourcing a photograph began during the Inspection Phase as group members shared questions about each photograph on their posters. Students used the caption as a source to answer some of their questions as Dominic described, "Knowing when and where answered most of our questions...let us know what time period it was and how it was done" (1st hour, audio blog 3, December 2016). Frequently caption was based on notes, signs, or descriptions written on the photograph itself.

Amazingly, this was often the first opportunity students took to look closely at the caption for clues. Looking at the caption by the students was important for interpreting a photograph when they were provided. When analyzing a caption failed to provide enough sourcing information about a photograph, discovering the who, what, when, or where of a photograph became more challenging to solve. Sometimes their questions were answered once the group was exposed to primary source documents during the corroboration steps in phase three, but not always.

Step 1: Date. Though students never wrote a question asking when a photograph was taken on their posters, they all felt that knowing the date was important when sourcing and later as they attempted to establish the context of a photograph. The students recognized a connection between the date of a photograph and the greater context of a visual text. A move from an instrumental reading to an indicative reading of the visual text. As Norman explained how they brainstormed "ideas about the different photos . . . like if there was a war on around that time period . . . it was mainly the time period that helped" (1st hour, personal interview, December 19, 2016).

Discovering the date of a photograph was relatively easy for the students to find in the caption, but sometimes trying to agree on the exact date for a photograph was a struggle for the students. During one observation of the inspection process, the group was puzzled by two sets of handwritten numbers written on the photograph. They had assumed these numbers were years but with no evidence to their purpose. Later when sourcing the photograph during Phase Two, the date in the caption added a new layer to the puzzle with a third potential year. The group did not assume that any one of these numbers was the correct date for the photograph until they tied the date in the caption to the context in which the photograph was taken corroborated by the text-based documents (See Appendices O & P).

Sourcing the date allowed the students to place the subject of a visual text on a timeline and align the events depicted with similar events. Knowing if a photograph was taken before, during, or after a key event made a difference in their interpretations of what they were seeing. In this example, the group's discussion began by questioning when the photograph depicting Cubans at Matanzas was taken in relation to the Spanish American War (See Figure 10).

Figure 10. Cuba - Starving Cubans at Matanzas. Rau, W. H. (Photographer). (c1898). [Stereograph]. Retrieved from https://www.digitalcommonwealth.org/search/commonwealth:02872693h

Knowing the specific time frame was important for understanding if the photograph reflected the causes for or the effects of the war:

Norman: What about Mantaza?

Sara: Is this [the photograph] after the war?

Dominic: I think it might be during the war?

Norman: I still think this is before or during the war.

Sara: I'm still thinking this is during or after.

The community then began constructing a narrative about the photograph as students shared their thinking about the Cubans in the photograph and challenged each other to understand the severity of their condition.

Sara: They shouldn't be starving like this unless they are very, very ill.

Xander: Everybody gets hungry.

Sara: But like that?

Norman: That's the level of Jewish Holocaust starving.

Dominic: I can see the man's ribs.

Norman: Like the Jews.

Xander: They could be fasting.

Norman: Oh . . . brilliant idea. What if, . . . I think the Americans had concentration camps during the Spanish American War. What if they are American concentration camps. It's just an idea.

Xander: I think their fasting.

Norman: It (*pointing at the caption*) says "starving Cubans".

Sara: They can't be fasting.

Norman: What if this is not actually the name of a city (*pointing at Mantaza on the poster*) and it's the name of the concentration camp. (1st hour, personal observation, December 7, 2016, 26:00)

The community used exploratory talk in this example to construct a new narrative about the photograph of "Starving Cubans" (Mercer, 2004). The group's initial hypothesis as written on the poster stated that the photographer wanted to show "how Cubans are living and that they don't have a lot of food" (1st hour, poster project, December 7, 2016). This original theory was developed from the group's questioning during the Inspection Phase. During the Sourcing Phase, the community of readers used a narrative reading of the photograph and the historical expertise of group members to establish Mantaza as a concentration camp like those the Nazis established during the Holocaust. Souring and historical imagination also led the group reading indicatively to generate a contextual understanding of what was happening in the photograph.

Later, they would verify their thinking during the corroboration phase using primary source documents to uncover Mantaza was indeed a Spanish concentration camp. There were trust and a shared purpose among the members of the community who listened to one another's ideas respectfully. The community of readers constructed a sound interpretation they would later prove to be mostly correct.

Step 2: Location. The caption for each photograph was the main way the group learned to source for location, though sometimes the location was not given. Reading the caption under the photograph identified the location where the image was taken but just knowing the name had little meaning for the students beyond adding a location to their growing narrative. There were some challenges to using the caption to source for the location of a photograph. Students frequently asked new questions about the physical location of a photograph, such as which country or what ocean was a photo taken. Students lacked enough geographic knowledge to ascertain the relative location and this was more made more difficult when this information was not provided in the caption. For instance, at first, students thought that a photograph from World War II was taken in China or Japan but became confused after reading the caption, "In the East, but says Dutch? ... or maybe the photograph was taken in Belgium?" (Norman, Personal observation, April 3, 2017, 31:20). In this situation, the students were unable to develop a mind map to help make sense of this location is in Asia, but also to take into context the role of the Dutch in the Far East. Their struggles with location caused uncertainty and debate. Even knowing how to pronounce a city name, like Louvain or Havana, caused confusion.

Sourcing for location did not come to an end just because the students were unable to answer all their questions. Learning about the location of a photograph was an iterative continuous process, one where students questioned and discovered answers as they progressed

together as a group. Besides questioning during the Inspection Phase, students also sourced the location of their photographs while reading the primary source documents (See Appendices W & X) selected to corroborate, or not, their initial hypothesis. In this example, students continued to source for location after reading the corroborating documents about the sinking of the *Lusitania* (See Figure 11).

Figure 11. American victims of the "*Lusitania*" May 27?, 1915. Bain, G. G. (Photographer). (1915). [Photographic Print]. Retrieved from http://www.loc.gov/pictures/item/2002712868/

Students tried to determine the location of the attack:

Sara: So, it was Ireland?

Dominic: It says twice torpedoed off Ireland's shores. Which Ireland is it?

Sara: Do you want a map? Ireland is up yea, between Norway and Sweden. Somewhere up there (Looking at a map in her textbook reading).

Dominic: Where is Germany?

Sara: Germany is right here (*Dominic looks at the map*). Oh, wait this is Ireland and that's Germany (1st hour, personal observation, January 16, 2017, 11:05).

Based on the group's reading of a document during the corroboration step, students read about Germany's newspaper warning to the United States that traveling on ships near the British Isles around England was not safe. Learning the location for this photograph changed their thinking. At first, they thought the death was caused by the sinking of a ship near New York City, but the primary sources directed them to the coast of Ireland in an area hotly contested between opposing nations. This, in turn, influenced their final hypothesis for what the photographer wanted to show. In this case, students wrote "The death of a U.S. citizen in the bombing in the *Lusitania*, and the deaths of Americans caught between the war of Germany allies and Great britian [*sic*] allies." With each reading to analyze a new photograph, students were linking what they learned from sourcing and contextualization and applying that information to their final hypothesis as to what the photographer wanted to show.

Gaining an understanding about place was not made explicit through the I-CAN-C foldable but nonetheless, group discussions about location naturally moved away from where the photograph was taken to conversations about the physical and human characteristics that make the place unique. The group capitalized on the clues gathered during the Inspection Phase to make sense of the place portrayed in the photograph. For example, while playing a round of I-Spy, students saw "some very, very skinny people" (Xander, personal observation, December 7, 2016, 8:45). Then the students noticed the text printed on the photograph, "Cuba. Starving Cubans at Matanzas" (See Figure 10) which led them to ask questions about the place where their photograph was taken and what individuals in the photograph might be doing. The group

then built a description of the place where the photograph was taken by bouncing ideas off one another.

Dominic: What kind of jobs did they have?

Xander: Did they have jobs?

Sara: Might be a farm.

Dominic: That's not a farm.

Xander: That's not a farm.

Sara: It could be a farm.

Xander: Then what is that small shack standing behind them?

Sara: It could be a shed?

Norman: It could be.

Sara: Look at the wide-open space.

Norman: A chicken coop.

Xander: A chicken coop? (1st hour, personal observation, December 7, 2016, 16:35)

Students knew the building was too small to be a home for all the people depicted in the photograph. What they were missing was an understanding of Matanzas as a place. The students used this sourcing information in the next phase to establish context and once they had access to the primary sources they discovered their earlier prediction was correct. Matanzas was a concentration camp. This, in turn, helped the group construct an interpretation to write their final hypothesis at the end of phase three to answer the final question, why was the photograph taken?

Step 3: The photographer. Sourcing for the photographer seemed to have little impact on the group. This step on the foldable only asked the students to mark on the poster the

photographer's name. Norman shared that he "didn't know any of the photographers" (1st hour, personal interview, December 19, 2016). Norman's reaction is not surprising since there were no expectations for the group to use outside sources to investigate the photographer any further. However, individuals within the community of readers did source the photographer to inform the group's analysis of the visual texts. Sara expressed the value of knowing who the photographer was to help the group understand "how the photographer was feeling, and the reason why he was feeling like that at that time" (1st hour, personal interview, December 19, 2016). Earlier the 1st hour group analyzed photographs taken before the Spanish-American War. Xander sourced the photographer by considering the nature of journalism during the late 19th century. Xander saw the importance of knowing the background of the photographer especially "if they are a yellow journalist or if they are a true journalist [*who*] write down what they actually see" (1st hour, personal interview, December 19, 2016). A critical realization when trying to establish the context and a final hypothesis for a photograph taken during the Spanish-American War.

Step 4: Initial hypothesis. The final step of Phase Two asked students to write an initial hypothesis on their poster. The words "little h" was printed on the bottom right-hand side of the poster to mark the location for their responses. The initial hypothesis used all the information gathered so far to write what they thought the photographer wanted to show when the photograph was taken. In later phases, students would either build upon their initial ideas or change this first hypothesis to something completely different after applying the heuristics to analyze the photograph. But at this point in the process, students combined what they learned from sourcing the photograph in Phase Two with what they uncovered during the Inspection Phase to write their initial hypothesis. Xander explained how the I-Spy game and the questions helped the group come "up with what the photographer wanted to show" (1st hour, personal

interview, December 19, 2016) and Norman added, that "We based it [initial hypothesis] off of the questions we saw and wrote down, and what the captions on the photos were, like the time period . . .what the photographs were about" (1st hour, personal interview, December 19, 2016). Dominic focused on the role the group played. "We thought about it for a little bit, talked about what happened . . . and we wrote down what we thought" (1st hour, personal interview, February 25, 2017).

The group members described the purpose behind writing an initial hypothesis to help them "figure out the story together as a group . . . to learn more about what was going on, what we didn't see or know" (Sara, personal interview, December 19, 2016). "To make us think more about the photograph and what was going on at that time" (Dominic, personal interview, February 25, 2017). Norman added how the initial hypothesis helped the group "with the context, later on when we did that. And it also helped with answering questions and the final hypothesis" (1st hour, personal interview, December 19, 2016).

The idea behind asking students to write an initial hypothesis served as a starting point for the students to begin testing their thinking about what the photographer wanted to show using evidence to prove or dispute their answer to the essential question. Students began this step by questioning and generating their own ideas about why the photograph was taken. They then applied what they had learned from sourcing the photograph.

By the time students had completed their second set of photographs, the capacity of students to source a photograph was evident by their comfort with which they used this skill.

Change in focus. In the first two phases, students walked through each step engaged in a relatively open-ended inquiry process, producing their initial hypothesis as to what they thought the photographer wanted to show. This early hypothesis served to narrow their inquiry and

would later be tested and revised. In the next and final phase, students used primary source documents to answer questions they had generated earlier and to rethink their position as what the photographer wanted to show. Their focus shifted from their own thinking to other sources that provided different insights into what they thought they were seeing. The final step in Phase Three, group members either confirmed or refuted their initial hypothesis by writing a final hypothesis that signified an end to the group's analysis of the visual text.

Phase three: Analyze the context of the photographs and the final hypothesis. Students first reviewed what they had learned from sourcing the photograph and built upon this information to place the photograph within a larger historical context. This was often done using secondary sources to clarify what was going on in America and the world at the time the photograph was taken. Then they identified the elements within a visual to realize the photo's unique setting, or "little c" context; placing the photo in an immediate, localized setting within the larger historical context. As Dominic explained, "The Big C is happening around the world, yea around the world and the U.S. at that time. The "little c" is happening in the photograph at that moment" (Dominic, personal interview, February 25, 2017). Finally, in Step 3 the students would consider how the context of the photograph might have influenced the photographer and the photograph which was taken.

Once the context for a photograph had been determined, students attempted to find answers to their questions and corroborate their initial hypothesis using Wineburg's (1991) heuristic from primary source documents. These primary sources were selected in advance to introduce the students to different ways of seeing the photograph and to provide new insights as what the photographer may have intended. Upon the completion of these three steps, the group

was ready to write their final hypothesis about what they thought the photographer wanted to show in the photograph.

Step 1: "Big C" context. Determining the greater context for a photograph did not begin well for the students but was a skill that improved over time. As Dominic explained, "You got to use more info for the "Big C" like documents, prior knowledge from your readings, and stuff like that" (1st hour, personal interview, February 25, 2017). In addition, to their limited amount of historical knowledge, students not only lacked experience in searching for info relevant to a historical context but also were even uncertain what context was, how to go about establishing it, and understanding why the context of a photograph was important.

Yet students did see success with each new opportunity to read another historical photograph. Norman described, "We used the readings [textbooks] that we had to help with the context and we all kind of agreed . . . the readings [textbooks] were very helpful for that" (1st hour, personal interview, December 19, 2016). Early in the study, I supported the 1st hour group with suggestions to think more broadly about the "Big C" context when they were looking for a specific description of their photographs, such as someone else's interpretation of what the photographer wanted to show. When this occurred, I redirected them back to their textbook readings and notes (1st hour, personal observation, December 8, 2016, 3:30). While studying World War I, students used this information as a starting place, tying what they had learned about the date and location of a photograph during the Sourcing Phase to begin contextualizing their photograph. Students would each try to locate a piece of evidence from the unit background that they previously learned. For example, students had read about the causes of World War I and that the United States wanted to remain neutral. So, when writing about the

"Big C" context for the photos about WWI, they included information about American neutrality on their posters.

During interviews, all the students in this group saw the importance of the Sourcing Phase as a starting place for developing context. Knowing when and where a photograph was taken helped them to "figure out what was going on at the time . . . So, it says 1898, you can figure out that Imperialism was going on at that time, you can figure out like who was the president, like just what was going on" (Xander, personal interview, December 19, 2016). Xander's suggestion reflects the critical link that ties sourcing to context and the establishment of context for a photograph.

The students were given occasional reminders early on to use their textbook readings but after the first few photographs, they no longer needed my encouragement and the textbook readings became the groups 'go to' source for establishing the larger context of a photograph. Of course, the textbook readings "helped a lot because it had like the time periods and what was happening at that time" (Xander, personal interview, December 19, 2016), as well as basic content information students, needed to fill in any gaps they had in their knowledge. Here for example, with readings in hand the group pulls together the context for a photograph about workers on a sugar plantation in Cuba (See Figure 14):

Norman: I would say American Imperialism is happening.

Sara: I would say that too.

Norman: (*Looks at reading*) Expand trade with China

Sara: (*Also looking at her reading*) the U.S. wanted to control Hawaii for sugar.

Norman: (*Pointing at the poster*) The sugar market was big.

Sara: Yea

Norman: Panama Canal. (*Outside knowledge*)

Sara: Where's that? (*tried to look for Panama Canal in reading*)

Norman: That's the things that were happening I guess. (1st hour, personal observation, December 8, 2016, 5:00)

In this discussion students noted a relationship between imperialism, expanding trade, and the need for sugar in other places like Hawaii. The photograph's caption suggested to the students it was a sugar cane plantation, but they recognized that sugar was one of many economic reasons for American Imperialism. Not only were they situating the event on a timeline but beginning to recognize the motivation of the photographer and how context might affect the photo's creation.

Students relied on personal knowledge and their analysis of previous photographs to contextualize a visual text. While developing the context for a photograph of an American ship being sunk by a German submarine, for example, Xander pointed out that Americans "were having funerals for people who died on that ship" (1st hour, personal observation, January 16, 2017, 32:53). He was pointing at a poster about the sinking of the *Lusitania* and realizing that America was being threatened. The textbook resources were selected to avoid providing students with too much information that might give the students too much information about the photograph or answer too many of their questions composed during the Inspection Phase. By the end of the study, the students had recognized that once they had determined the "Big C" context for the first photograph, it would not change much for the last two photographs. The group had established a routine using the same resources and knowing that the "Big C" context remained unchanged for similarly themed photographs in the set.

Step 2: "Little c" context. While "Big C" is kind of like what is going on in America, . . . the "little c" was what was going on in that [*sic*] photo" (Norman, personal interview, February

25, 2017). With the "little c" you have to dig deeper into the photograph to try and find out what happened during that time" (Dominic, personal interview, February 25, 2017). At first, determining the "little c" for a photograph was a challenge for the group. Students struggled to see the difference between contexts, the "Big C" and "little c" often adding more to the context previously framed.

There were some modest successes early on in the study. For the photograph depicting starving Cubans, the students put together a well thought out response for the "little c": "The Cubans are prisoners of war, and the [*sic*] starving because there [*sic*] at a concentration camp. The U.S. when [*sic*] to war because of the sugar market" (1st hour, poster project, December 7, 2016). This response indicates the time they took exploring the photograph and connecting the photo to the greater context they had developed earlier.

Often, their response was simply a duplication of the photo's caption. For example, from the caption of the photograph Cuba. Zuckerrohr-Plantage (See Figure 14) caption, "Slaves forced to work for their lives in a sugar plantation" the students merely wrote, "Slaves collecting sugar" (1st hour, poster project, December 13, 2016). This is what the photograph shows and what was stated in the caption. The group believed the photograph and the caption because "the 'myth of photographic truth' overruled what they had learned" (Felten, 2005, p. 520. There was no evidence that the group transferred their understanding of the "Big C" context discussed earlier to the smaller context of what was depicted in the photograph. The researcher had selected this photograph as an economic cause for America's war against Spain in Cuba. Instead, the group continued to focus on the social aspect of the photograph, is the working conditions of "slaves" as seen in their written response. This shows a continuation of their thinking from Phase One and the power of the written caption provided for the students.

Most of the time, written responses on posters read more like a "Big C" context rather than the photo specific context they were expected to write. When exploring the photograph depicting a victim of the *Lusitania* (See Figure 11), the students first written responses on the poster was, the "*Titanic* sank, Archduke was assassinated" (1st hour, poster project, January 13, 2017). Both responses would have been acceptable on the poster as the "Big C" context. After seeing their response, I asked the group, "Is that a picture of the victim of the *Titanic* . . . remember the small "c" is about that photograph? … Think about what's happening in this photograph" (1st hour, personal observation, January 15, 2017, 7:15). Even after my intervention, the students did not discuss what they were seeing. Instead, they focused on the sinking of the *Lusitania*, by a torpedo, the number on board and the number of causalities (1,300 died). One student even mentioned the Rough Riders and the *Maine*, which the other group members dismissed. Their revised response, "*Lusitania* was sank [*sic*] by a torpedo" (1st hour, poster project, January 13, 2017) was closer but still failed to mention anything about the people in the photograph and the victim they were carrying. They missed the purpose of the "little c" as a way to explain the setting of the photograph itself. They would eventually get to the "little c" while identifying how context influenced the photographer in the next step because this put the students in a position to look at the photograph as if they were the photographer seeing the action through the camera lens.

Often there was little difference between the two contexts as written on their posters. On a photograph depicting Japanese soldiers guarding multiple drilling rigs in an oil field during World War II (See Figure 9), students concluded that for the "Big C" context the "Neutrality Acts were still in play, Germany [*was*] at war with other nations, FDR was president". The student's context for this image exemplifies a basic contextualization for this image. While the

group's "little c" context, "The U.S. declared the [*sic*] neutrality, Adolf Hitler gain [*sic*] power of Germany, The U.S. met with Winston Churchill to define the Allied goals for a post-war world" (1st hour, poster project, April 5, 2017) does not reflect the photo specific context they were expected to produce. In addition, the caption described the people in the photograph as Japanese soldiers, the students did not recognize that this was a photograph in Asia. The group seemed to be influenced by the textbook reading which focused primarily on the war in Europe as well as their lack of basic geography skills.

However, what both their poster work and group observations failed to explicitly show was that the group began to explore the context of a photograph during the Inspection Phase. In phase one, the students often had already picked out enough details to begin developing the localized context of the photograph. Take for example this game of I-Spy for the first photograph from set two from World War I:

Dominic: I will start. I-Spy a building.

Sara: People.

Xander: Windows and some broken bricks.

Norman: (after a long look) A photographer.

Sara: A wall.

Dominic: Something black.

Norman: Right here? Dirt.

Sara: That little thing, I bet they didn't even notice that.

Xander: What's this by the way?

Dominic: Something pointy.

Norman: That little thing right there (pointing at a spire on the cathedral).

Sara: Looks like a person.

Norman: A cool design, that is round (1st hour, personal observations, January 12, 2017, 7:05).

The I-Spy game did not go on much longer, but they were beginning to recognize the "little c" context of this photograph as a ruined cathedral by identifying details from a narrative reading to later make an indicative reading possible. Though the game was designed for an exploration of a visual text, students were revealing the "little c" context for the photograph, seemingly unaware they were doing so. However, the student's description of the visual text was never recorded on their poster. They instead wrote the "*Titanic*, Imperialism and trade with China" (1st hour, poster project, January 13, 2017) as their "little c" context. The group's written response was little different than what they had already written as their "Big C" context the step before. The group was still trying to have the capacity to recognize and record the photo specific context on the poster. Yet the group had identified enough elements within the photograph to realize the localized historical setting; and, finally, within the larger historical context of the photograph.

Much like the "Big C" context, there were other ways the group developed an understanding of "little c" context of a visual text. Sometimes students referenced their computers. For example, they researched the meaning of "Old Glory" found in the caption to learn that this was another name for the American flag, which helped them recognize that they were looking at a photograph of a sunken American ship.

The students would often connect what they had done from analyzing prior photographs to create the photo specific context. Remembering their thinking about the victims of the *Lusitania* (See Figure 11), the group drew many parallels to a photo about the sinking of an American ship, the *Illinois* (See Figure 12):

Xander: This could be the *Lusitania*.

Dominic: (points at the caption).

Sara: *Illinois*.

Xander: Well it looks a lot like it. So, they could be sinking another one of U.S. ships. But there is no telling what country did this though. That was one of my questions.

Dominic: (Points at the caption again).

Xander: Oh. Gotcha. So, it was Germany sinking of the U.S. ship.

Sara: It was Germany sinking the *Illinois* ship.

Xander: That is what I said.

After some debate about how to say *Illinois,* they continued.

Sara: What are you writing?

Xander: Germany starts a war with the U.S. by sinking the *Illinois*. (1st hour, personal observation, January 16, 2017, 1:45 part II).

When analyzing the photograph portraying a victim of the *Lusitania* (See Figure 11) students learned that this incident pushed America closer to war even though the *Lusitania* was not a U.S. ship as Xander thought above. However, the group did make a connection, that the loss of American lives may be grounds for war. This would be validated during the last step when the group had access to Wilson's Declaration of War speech to Congress in 1917 (See Appendix Z) that corroborated their thinking. Wilson's speech notes Germany's unrestricted submarine warfare. Interesting to note, that Xander was asking clarifying questions to better understand the context that Germany was sinking a U.S. ship that the other group members already understood. Students do not always have the same understanding of context at the same time. Yet by the

time they completed the last step in phase three, the group had a better appreciation for the context of a photograph to support the writing of their final hypothesis.

Step 3: Impact of context. The goal of this step was to investigate how context, both the "Big C" and "little c", might have impacted the photographer and the photograph that was taken. To show the group's thinking, students were asked to complete the following prompt on the poster, "The photographer and the photograph were influenced by . . ." Responding to this prompt required another reading of the photograph connecting context to the photographer's intent. In an early example, the group skillfully completed an editorial reading of photograph that inferred the photographer's judgment toward the subject of the image, by "what the American and Spanish war was doing to Cuba[ns]" (1st hour, poster project, December 8, 2016). Editorial readings place readers of visual texts imaginatively "into another's experience" (Werner, 2002, p. 411).

When asked to view a photograph titled, "American victims of the *Lusitania*" (See Figure 11) from the vantage point of the photographer, one student wrote how the photographer was likely influenced by "who the person was, and lives that were lost" (1st hour, poster project, January 13, 2017). This task asked the students to step into the shoes of the photographer and attempt to infer why the photograph was taken. In this case, the students could infer the importance of an American death, the impact it would have on those seeing this photograph, and how this death represented all those who were lost at sea because of the German U-Boat attack.

Sometimes the story behind a photograph challenged the students when the perspective of the photographer was not as expected. In the other photograph of a German submarine sinking an American ship, the students rose to the challenge (See Figure 12).

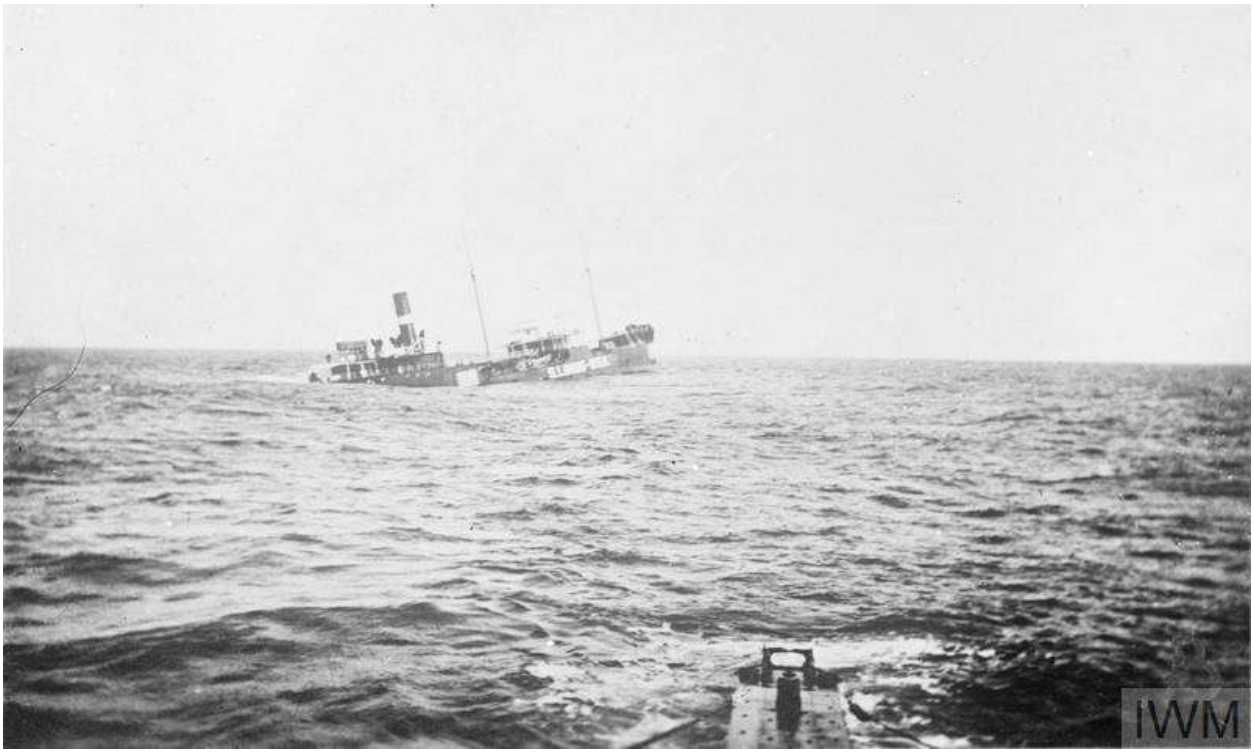

Figure 12. American Steamer *ILLINOIS* sinking after being attacked by a German submarine. Arthur, B. (1917). [Photograph]. Retrieved from http://www.iwm.org.uk/collections/item/object/205261156

After reading the sourcing step on the I-CAN-C foldable, the group discussion began:

Dominic: They were influenced by the war between Great Britain and, I don't know.

Sara: The photographer and the photograph were influenced by . . .

Xander: I think they were German first off because they were taking it from a German point of view. And I think the photographer was showing them, their country, showing them shooting down an American ship. And we are going to win this war.

Sara: Right.

Xander: Their showing them staring down the barrel of this gun. (1st hour, personal observation, January 16, 2017, 6:30).

In this example, the group's discussion influenced their response to what they thought might have influenced the photographer or the photograph. As recorded on their poster the group stated, "Someone who is German" (1st hour, poster project, January 15, 2017). This recognition that the photographer was most likely from Germany impacted the group's final hypotheses for the photograph, "Germany was attacking all American ships to put fear and brutality in America. Germany tried siding with Mexico" (1st hour, poster project, January 15, 2017). Werner (2002) would describe this as an indicative reading of the photograph, "where the reader here infers the contextual conditions within which an image was produced and used." (p. 416). Inferring from the "Big C" context they had established earlier for this photograph, the Great War and American neutrality, the students applied their contextual understanding to the values of the photographer to determine the reason for attacking a U.S. ship, and perhaps the photographer's motive for taking the photograph. The group realized that the photographer wanted to portray "fear and brutality" in his photograph. This, in turn, influenced their final hypothesis. Their discussion and written responses illustrate how the students used this opportunity to read the photograph through a more *open* authority relationship, away from a narrative storyline about the causes for America's entry into World War I, to a reading that takes on an indicative lens (Werner, 2002).

As Norman later explained:

> I feel like this [Germany attacking American ships] is important because it was just a carrier ship that was carrying goods back and forth, between America and Europe. And it was attacked for no real reason other than the Germans was just attacking ships at that time. And I feel like if that happened now we would probably be very upset, and give

them a warning, and if they do it again, we would probably go into war with them. (1st hour, personal interview, April 17, 2017)

Norman's response reveals his thinking about the significance of the photograph, and how the attack reflected poorly on Germany.

However, Norman's also explains the effects these unprovoked attacks might have on the U.S.; America would go to war by imagining what would happen if this was going on today. This line of thinking is another example of pushing *away* from a *closed* authority relationship to a more *open* empathetic reading of the photograph (Werner, 2002). The student first makes a personal connection, 'I feel like if that happened now we would probably be very upset" (1st hour, personal interview, April 17, 2017) and then recognizes the tough decision America would need to make during World War I. That is, "give them a warning, and if they do it again, we would probably go into war with them" (1st hour, personal interview, April 17, 2017). America may be trying to avoid going to war but is willing to do so. The use of perspective taking gave the students something to push against once they began corroborating their theories prior to writing their final hypothesis using the corroborating sources I had provided. Of course, the group did not have a full contextual understanding of the changes in Germany's strategy of unrestricted submarine warfare during 1917.

***Step 4: Answering the essential* question**. The group's final hypothesis and the essential questions were one and the same. Students were expected to write a response about what they thought the photographer wanted to show. In this final step, students attempted to find answers to any unanswered questions, use corroborating sources to validate previous thinking, and eventually write an answer to the essential question. According to the students, the final hypothesis represented what the students learned, "the main point of the whole poster" (Sara,

February 25, 2017), and "what overall, the photograph actually wanted to show" (Dominic, personal interview, February 25, 2017). Once the final hypothesis was written, students had completed all steps expected of them for analyzing a historical photograph using the I-CAN-C foldable.

Working with primary sources. Before writing their final hypothesis, students used documents to corroborate their thinking. Each group member read and annotated one of two primary source text-based documents that had been provided for the students. Sometimes they read both. The students followed a similar pattern when they read. The students "went through and read it . . . then went back and highlighted different sections and wrote what that section was about" (Norman, personal interview, April 17, 2017). The students also underlined what they thought was important in the background text provided for each document. Annotating the documents in this way support student understanding of the sources and the selection of key details like the way the students interrogated the visual texts during the Inspection Phase.

Two students read each document independently. Since the documents were written "in that time era when the photograph was taken, . . . you are learning a bit more extended outside the photograph" (Dominic, personal interview, April 17, 2017). Xander added, "the historical document can help by giving you ideas of what the person or people saw during the time" (1st hour, audio blog 10, January 2017). Students appeared to have little trouble reading the primary sources provided though they "were kind of hard because they talked in different ways than we do now" (Xander, personal interview, December 19, 2016) and they were "a little too short of information, but it still showed what was going on" (Sara, personal interview, December 19, 2016). None of the documents described specifically what the photograph was about, instead the documents helped "by telling another part of the story that we didn't know. More information

like why they were there" (Sara, personal interview, December 19, 2017), and "if you are right about your hypothesis. That is how you could tell" (Xander, personal interview, April 17, 2017). The students used annotations to avoid glossing "over any details because you might not get the first time you read" (Dominic, personal interview, April 17, 2017) "and take the really important things and remember them" (Xander, personal interview, April 17, 2017). Underlining the details in the primary sources helped the group "figure out what was going on with the story" (Sara, personal interview, April 17, 2017).

Corroboration. As soon as they were done reading the text-based document, the students would begin corroborating what they had discovered from their different sources with what they thought they knew about the photograph. Dominic explained, "basically we all talked together to answer questions" (1st hour, personal interview, February 25, 2017). Sometimes the text-based sources answered questions the students had asked earlier, and at other times new questions arose which they sought answers for. "If we discovered something really didn't know about, if it was kind of related but not really related, we kind of looked up to see what it was" (Xander, personal interview, February 25, 2017). The corroborating sources also helped to clarify the context of a photograph as was the case for the 1st hour group reading and interpreting the photograph depicting executed Chinese people during the Nanking massacre (See Figure 13).

Figure 13. Persons executed by the Japanese soldiers. Photographs were taken in various parts of the grounds of Ku Ling Temple, Nanking, after the fall of the city, December 12, 1937. Forster, E. & Forster, C. (1937). [Photographic Print]. Retrieved from http://divinity-adhoc.library.yale.edu/Nanking/Images/YDS-RG008-265-0002-0001.jpg

"The documents give you more insight to the time period and help you learn more about what happened in the photograph" (1st hour, audio blog 10, January 2017). For instance, after reading and annotating the corroborating sources about the Nanking massacre (See Appendices AA & BB), the group shared and discussed their discoveries:

Norman: Wow, that's pretty messed up. They were just taken for grenade practice.

Dominic: Your reading said that?

Sara: yea.

Norman: They just took random people out into the woods and used them for grenade practice.

Dominic: Did they throw them back?

Norman: (*Shrugs his shoulders*)

Sara: They probably didn't know. To be honest,

Dominic: If I was going to die, I would have.

Norman: And it is . . .

Dominic: Mine says they were shot (*Places a sticky note on a poster near a question*).

Norman: Did you find out who shot them?

Sara: I think it was in China.

Norman: In China, well they were Chinese men (*Places a sticky note near a question on their poster)*.

Dominic: Oh yea, in the South Chinese City of . . . I can't pronounce it.

Norman: Where? *(Tries to pronounce Nanking)*.

Dominic: So, the Japanese invaded China to kill these people.

Norman: Kind of I guess.

Dominic: Now for the Big H. (1st hour, personal observation, April 3, 2017, 22:56)

The two corroborating sources (See Appendices AA & BB) about the atrocities committed by Japanese soldiers in Nanking led to a new more *open* authoritative reading of the visual text that expanded their narrative, "the Japanese invaded China to kill these people" (1st hour, personal observation, April 3, 2017, 22:56). The corroborating sources made the group's narrative richer through an empathetic reading of the visual text by noting the atrocities committed by the Japanese soldiers and even going so far to justify the soldier's actions. Furthermore, an indicative reading by the group expanded what they had known after sourcing and contextualization of the visual text by clarifying that the photograph was taken in China during a Japanese invasion.

Frequently there were moments of excitement as pieces of the puzzle seemed to fall in place, but also times, where students showed a sense of pride when their theories developed earlier, seemed to be proven true. After receiving his document Norman glances at his document and says,

Norman: Boom, I told you guys. Was I actually right? Yes.

Sara: What were you right about?

Norman: Concentration Camps. (1st hour, personal observation, December 8, 2016: 22:14)

Norman had previously considered a theory that these people were in a concentration camp when they first analyzed the photograph during the I-Spy game. Discussions like these, even if not recorded as an annotation, helped the students draw conclusions and write their final hypothesis.

Final hypothesis. The last step on the I-CAN-C foldable asked students to write their final hypothesis about what they thought the photographer wanted to show. Previously, when writing their initial hypothesis, the group "really didn't know what was going on after we finished the little "h" (initial hypothesis) . . . with the little "h" we were just guessing" (Sara, personal interview, April 17. 2017). The group had utilized Wineburg's (1991) three heuristics to the photograph and were ready to pull everything they had learned together. Norman explained how "we kind of gathered all of our answered questions, the context, and our hypothesis before, and we kind of talked about it. And based on what we all thought we came to an agreement what the hypothesis should be" (1st hour, personal interview, February 25, 2017). Their final hypothesis was written down on the poster near a "Big H".

When students began writing the final hypothesis for the first time, they were unclear what it was they were supposed to write. I encouraged the students to consider all they had

learned and to include details to support their theory. Norman describes how their final hypothesis was "a little bit more detailed [than the textbook] and we had a better understanding of what actually happened. So, we were able to write what happened with more details and accuracy" (1st hour, personal interview, April 17. 2-017).

Here the group discusses their final hypothesis for a photograph depicting victims of the *Lusitania* attack (See Figure 11):

Sara: Big H?

Dominic: Big H.

Sara: Ok so we have the documents. (*Reading from the foldable*) to write the final hypothesis.

Xander: The writer wanted to show the deaths of the people of the *Lusitania*.

Sara: Ok.

Dominic: (*Dominic begins writing on the poster)* Is this a crash or a bombing?

Xander: A torpedo.

Sara: It kind of looks like the *Titanic*. . .

Dominic: A state of war exists between Germany and the Allies.

Xander: And the grieving America

Sara: Where did you see . . . I see Spain and Cuba. That is what I saw. I don't know. Where were they bombed at?

Xander: It was a torpedo.

Dominic: By who?

Xander: I can check (Gets up to look at the front of a newspaper about the *Lusitania*, a poster on the wall near their table).

Dominic: Torpedoed off of Ireland's shores. . . .

Sara: So, it was Ireland? … Alright, write er' down. (1st hour, personal observation, January 16, 2017, 5:06)

In this example, the students shared important details uncovered from their corroborating sources (See Appendices W & X) and their desire to include the group's discoveries about how the ship was sunk and where. The students also accessed the front page of a newspaper depicting the sinking of the *Lusitania* that was hanging on a nearby classroom wall as well as their own personal knowledge about the *Titanic*. Once finished, the group concluded that the photographer wanted to show "the death of U.S. citizen in the bombing in [*sic*] the *Lusitania*, and the deaths of the Americans caught in between the war of germany [*sic*] allies and Great britian [*sic*] allices [*sic*]" (1st hour, poster project, January 13, 2017). Interesting how the group recognized "grieving Americans" and then the students concluded, "Americans caught in between the war". In this situation, students have used an empathetic reading of the visual text in a more *open* authority relationship to make inferences as to how Americans might feel seeing this photograph and their feelings about a war America had hoped to avoid.

Another interesting point from this example was how the group was still trying to clarify the location of the photograph and who was at war with who. Even though the group had sourced and contextualized the photograph, some of the students still had questions which other students were able to answer. Even this late in the process, some of the students were still trying to find answers to their questions, source the image, and develop the context for the photograph.

Most of the final hypotheses the group wrote lacked specifics. The students had uncovered plenty of important details from their corroborating sources (See Appendices W & X) to write more than a sentence or two. Their discussions revealed many significant findings and

most of the answers to their written questions failed to be included in their final hypothesis. Admittedly, there was not much space to write an extended answer on the poster, nor had I made my expectations clear. Although each of their final hypotheses lacked breadth the community made up for it in depth of knowledge. More importantly, the students had constructed each hypothesis on their own using the heuristics to analyze the visual evidence.

Concluding thoughts about the 1st hour case study group. Data analysis from the 1st case study group revealed that agency to read and interpret visual texts was an emerging skill among the students. The ability to question and apply the heuristics through multiple readings seemed to improve with each new reading. Student strengthening agency was made evident as students accepted responsibility for meaning making in a more *open* authority relationship with the visual texts. This next section will continue to explore research question one by analyzing the data from the 7th hour case study group. The purpose is to show how the 7th hour students attempted to read and interpret the same nine photographs and developed a shared authority over meaning making.

Question One: The 7th Hour Case Study

As students in the 7th hour case study group joined together for the first time it was evident they had been in classes before. Most of the students remembered using foldables in previous classes, but their experiences were very limited. They had class time for guided practice using the I-CAN-C foldable two months prior to the beginning of the study. Elena explained the purpose of the foldable as a way "to teach a specific thing but also to look back at what you have done previously learned or to make an easy way for studying" (7th hour, personal interview, December 6, 2016). Once the students started using the I-CAN-C foldable, they appreciated how the foldable made reading visual texts easier. According to Myra, "The I-CAN-

C foldable helped us go through all of the steps and made sure we analyzed the photograph correctly" (7th hour, personal interview, December 19, 2016). The foldable "made it easier to focus on the parts, and it helped make more information around the photograph" (Connie, personal interview, December 19, 2016).

Reflections on learning history. The student participants in the 7th hour group held similar beliefs about how they had learned history before their involvement in the study. In both the pre-study questionnaire and in the final interview, students listed several common forms of history instruction and activities which they had participated in. These included textbooks and study guides, videos, and map work. They also felt it was fun when they played games and did projects. These responses reflect a similar pattern of instruction that history teachers have traditionally relied upon, as described by Nokes, Dole, and Hacker, (2007), Russell (2010), and Werner (2002). For example, "in 8th grade, we took notes over the Civil War while watching a movie" (Sue, personal interview, December 6, 2016). "My teachers in the past have shown us maps and had us create a different one, like redraw them on a different sheet of paper to learn where all the cities and oceans were" (Elena, personal interview, December 6, 2016). Myra added that she enjoyed "doing class activities that make you think and comprehend about what we're learning about, kind of like hands-on activities" (7th hour, personal interview, December 6, 2016).

In terms of using primary source documents, they all mentioned having used them at various times. Teachers "would pull quotes out of them and make us write down what we thought of what they were saying or what they were meaning" (Sue, personal interview, December 6, 2016). In other classes, "teachers would give the class a primary source document to analyze, and then we would go over what we found and put all our ideas together" (Myra,

personal interview, December 6, 2016). But as a group, they differed in their understanding of what makes primary sources different when studying history. Elena suggested that primary sources "are more reliable when studying history because over time the stories change or become over-exaggerated" (Elena, personal interview, December 6, 2016). Whereas, Connie thought that with primary sources "you never know when they are reliable or if they are biased" (7th hour, personal interview, December 6, 2016). While Myra added that primary sources describe "what really happened during the time period you are studying" (7th hour, personal interview, December 6, 2016). Their initial responses on the pre-study questionnaire also revealed that they rarely used historical photographs for anything more than examples "to represent how things were back in the day ie; living styles, people, construction, etc." (Elena, personal interview, December 6, 2016). Their ideas reflect a beginning understanding of the uniqueness of a primary source, and there was no evidence they were aware of Wineburg's (1991) three heuristics to analyze primary sources before this research study began.

Phase one: Inspect and question the photograph. Given how the Inspection Phase encouraged students to spend more time reading a visual text for the first time, Elena explained how the I-Spy game led them to see "things in the picture like things you wouldn't notice like open doors, or shut doors, or people (Elena, audio blog, December 2016). Myra describes how the Inspection Phase made them "ask questions about the photograph . . . and like I-Spy. It would make us look at the photograph in depth to find the little details" 7th hour, (personal interview, February 25, 2007). Sue goes on to add that, "the goal of the inspection is a careful examination or scrutiny of the photographs to make sure we recognize what is going on before we move onto the hypothesis" (7th hour, audio blog 1, December 2016).

Step 1: Previewing. Given the Inspection Phase was the first opportunity to carefully read a photograph, Myra described how "during the "I" we would play I-Spy instead of looking at the caption, we would actually look at the photograph and analyze that first, before . . . doing the caption and reading what it was about" (7th hour, personal interview, December 19, 2006). The first chance the participants in the 7th hour group played the I-Spy game, group members took turns calling out details they saw in the photograph, while others pointed with their finger at the feature named. Student announced:

Sue: I-Spy a shack.

Connie: A skinny dude.

Myra: I-Spy a guy standing up wearing a hat. *(They each point to someone different)* Oh, I picked this one.

Elena: A pole in the background.

Connie: That one?

Myra: That is a tree, not a pole.

Elena: It might just be a problem with the picture.

Connie: I-Spy like the foundation, dirt breaking. (7th hour, personal observation, December 7, 2016, 9:20)

Although the group played the game enthusiastically the group appeared to just be going through the motions with most of the early games lasting less than a minute. The group's lack of interest in the game might have had something to do with not really knowing how to play I-Spy. As a result, I provided whole class instruction on how to play the game the next day. Students raced each other to point out details in the visual text giving more authority over meaning making to the visual text in a *closed* authority relationship. However fast-paced the I-Spy game was, the

game did make evident important details the participants might have missed with a quick glance. According to Werner (2002), visual texts "serve as a rich resource for direct observations and for drawing explicit inferences" (p. 409). However, instrumental readings give little interpretive authority to the student (Werner, 2002).

Reading the visual text through gameplay created a list of objects, text, geographical features, and even individuals portrayed in the photographs with details such as the "shack", a "skinny dude", and the "foundation, dirt breaking" (7th hour, personal observation, December 7, 2016, 9:20). These details helped them "find different things throughout the photograph like people, what they are wearing, what the building is around, or the animals surrounding it, just different things . . . to help you figure out what's happening in the photograph" (Myra, audio blog, December 2016).

This mental list of details also reflected the significance of using their imagination to form a more descriptive interpretation of the photograph. For example, a shack is significantly different than a house, a "skinny dude" is much more descriptive than just a man, and seeing the "foundation, dirt breaking" brings the photograph to life. Each new reading of the visual text allowed students to piece together a unique narrative about what might be happening in the photograph. As one of the students mentioned, "so we could see our perspective of it" (Myra, personal interview, December 19, 2016). "Playing the I-Spy game, it really helped us look at more of the details than the actual picture itself. . . to make sure like you understand what is going on" (Elena, personal interview, December 19, 2016). The stories students produced from their narrative readings of visual texts in a limited *open* authority relationship with the visual text. The photograph portrayed the details the students uncovered in gameplay, but the students invented the narrative. Because students were reading the photographs with limited context,

many of the student's claims in the game seemed to be "inferred from prior knowledge" (Heafner, 2017). In addition, the rich narrative the students were creating from gameplay impacted group discussions and led to a shift in questioning, from Wilson's (2016) factual to conceptual types pf questioning even though most of the questions the group recorded on their posters were factual.

Step 2: Looking for text clues. The purpose of this step was to help students locate text clues which might help them source, contextualize, and "define key parts of the photograph and main details" (Connie, audio blog 1, December 2016). Much like their use of the I-Spy game, the students began this step looking over the photograph "to find things that stood out to us the most from the photograph . . . names, notes, words, and other things that were inside the photograph and not the caption" (Sue, audio blog 4, December 2016). "If it says people's names or if it has street signs or building labels, it can also help you figure out what you're looking at before you just go to the caption" (Myra, audio blog 1, December 2016). For example, after reading the names of several cities printed on the side of one of the photographs, the students recognized that Griffith & Griffith "was the name of the company it was sold by" (Myra, personal observation, December 7, 2016, 11:30), "the photograph company" (Connie, personal observation, December 7, 2016, 11:30). Although the group read the text clues out loud, it is uncertain if the students recognized they were beginning to source the photographs. The students concluded that some business owned the photograph. Sometimes their findings in this step pointed to specific locations such as the "*Maine* Wreck in Havana Harbor" (See Figure 15) or a "Town Hall in Louvain" (See Figure 16).

The students quickly seemed to master the first two steps of the Inspection Phase. As already mentioned above, the group merged the steps together choosing not to follow the

directions as written on the foldable and searched for text clues on their own. Whenever text clues were found on a photograph, someone in the group would attempt to read it out loud to the group. Some of the older photographs were challenging for the students who found it "hard to read cursive" (Elena, personal observation, December 9, 2016, 18:53). Unfamiliar words, like the town of Louvain or the *Lusitania* "a word I cannot say" (Myra, personal observation, January 16, 2017, 2:25) were often skipped or labeled just the "L word".

Step 3: Questioning. The questioning step enabled group members to build upon their experiences during the first two steps to make sense of the photographs. Myra noted how questioning helped them "to get their thoughts wrapped around things we didn't quite understand yet" (7th hour, personal interview, December 19, 2016), while Elena observed how it also helped them make sense of "little things in the picture . . . and you think back at it I don't understand why this is there. Which is why you make it into a question" (7th hour, personal interview, February 25, 2017).

When they first started writing questions, a group member would volunteer to write while the others blurted out questions to be added to the poster. Connie described how they would add, "notes on the side and questions by not looking at the caption. And when we were doing this we all thought a little deeper into the photograph . . . we all looked around the photograph seeing if there are any key details . . . that we could symbolize something important in the photograph" (7th hour, audio blog 1, December 2016). Asking questions of a photograph was also an ongoing process. For example, while sourcing a photograph in Phase Two about Cubans in a Reconcentration camp (See Figure 10), the group discovered in the caption that the people were starving. This led the group to ask why this was happening and who was responsible. As the

group progressed through the next two phases the participants continued to throw out ideas and wonderings.

Most questions posed during the questioning step would eventually get answered. According to Connie, "when we were asking questions . . . we dug more and more, we dug deeper into the photograph and saw more of the picture that was taken" (7th hour, personal interview, December 19, 2016). However, they couldn't always find answers to all of their questions, "like on some of the pictures, the numbers . . . or like some of the words because of their handwriting and stuff (Elena, personal interview, December 19, 2016). Whether the group's questions were answered or not, their time thinking of questions gave them a purpose when reading primary source text documents during the corroboration step and helped them make connections between the photograph and the corroborating primary sources provided to them in phase three.

Many questions the students wrote focused on what they "saw in the photographs and what we were like seeing, trying to figure out more about the picture" (Connie, personal interview, December 19, 2016). The group asked questions "like who were the people and what were they doing" (Sue, audio blog 4, December 2016). In the following example, the group discussed a photograph of a building destroyed during World War I:

Myra: What is this building? Is this building a temple?

Connie: Is this building rubble?

Elena: How is this building falling down?

Myra: Is this a temple? Wait this looks like it's broken, falling down.

Connie: Yea

Elena: This looks like they are building it but this looks like it is falling down.

Myra: This looks like they are building it because this looks like the framework.

Connie: Is this part attached somehow?

Elena: Is this connected? (counts questions) Is this just an addon or just a framework? Is this the city hall? Why is this man alone? (7th hour, personal observation, January 12, 2017)

Although the group was uncertain what had happened to the building in the photograph, they read the visual text using a more *open* authority relationship imagining what might have happened. As Sue explained, "the main purpose of the questioning is to . . . try to guess information about the picture before you have any context about the photo" (7th hour, personal interview, December 19, 2016). This is an example of a narrative reading of the photograph.

But there were times when the groups questioning was much more than a tide of who, what, where, and when questions. According to Myra, "we made sure that everyone was asking the right questions, and they were more in-depth then just what was the ship's name." (7th hour, personal interview, February 25, 2017). Students read the visual text in a more *open* authority relationship to ask deeper conceptual types of questions (Wilson, 2016) and took over more authority to go beyond a literal interpretation of the image (Werner, 2002). Consider the following discussion around a photograph depicting victims after a submarine attack during World War I:

Myra: Why are they carrying a flag?

Connie: To wrap around something.

Elena: How many people are there?

Sue: How many victims. *(points at the caption)* Maybe?

Elena: Yea that's a good question. Where are they going? Why are they walking? Can I ask if this is a girl wearing tights?

Myra: Are there children? (*Starts counting questions*) 6. Wait I have a question. It says an American victim but isn't that in another country?

Elena: Why is the American flag being used? Do you think the stores shut down? (7th hour, personal observation, January 16, 201, 2:57)

Their discussion illustrates the use of conceptual questioning when they asked about why an American flag was used to cover a victim in another country. This conceptual image gave the group something to build a hypothesis around in Phase Two. In this case, "how America shows respect for the soldiers lost in other countries" (7th hour, poster project, January 16, 2017). As Myra suggests, "instead of 'where is this at' it could be like 'why did the bombing happen', it would give us more details" (7th hour, personal interview, April 17, 2017). Often their brainstorming sessions produced a series of questions that went beyond what was literally depicted in the photograph. The group was becoming active readers looking at the photograph through a new lens, "where readers have authority to question, counter, extend, and theorize the images" (Werner, 2002, p. 410). For instance, Elena asks "Do you think the stores shut down?" possibly suggesting she was extending what she was seeing, to how an event like this might have impacted area businesses. Lemisko (2004) argues that historical imagination helps readers interpret what they see from evidence shaped by their questioning. Questions such as, "is a girl wearing tights?" (7th hour, personal observation, January 16, 201, 2:57) was crafted using historical imagination.

Conceptual questions were frequently part of group discussions throughout the study but rarely written down. In this example from Photo Set III (See Figure 7), Elena asked her group to

consider the idea that maybe the Chinese were “trying to defend their city?" (7th hour, personal observation, April 3, 2017, 22:30).

Sourcing and contextualizing of a photograph often began during the questioning step. For example, the 7th hour group began questioning the photograph illustrating Cuban sugarcane plantation workers (See Figure 14).

Figure 14. Cuba. Zuckerrohr-Plantage (Sugar-Plantation). (c1900). [Stereograph]. Retrieved from https://de.wikipedia.org/wiki/Datei:Knackstedt_%26_N%C3%A4ther_Stereoskopie_0669_Cuba._Zuckerrohr-Plantage._Bildseite_mit_Ansicht_um_1900_arbeitender_Sklaven_im_Feld_auf_Kuba.jpg

During questioning, several of the questions the group asked positioned students to source and contextualize the visual evidence by attempting to situate the photograph of Cubans working on a sugar plantation within an era of time:

Sue: What are they doing?

Elena: What kind of crop of this? *(writes the question "What type of crop is this?")*

Myra: Wait, I don't think this is the same time era. I was going to say they were slaves but that was a bad question.

Elena: Yea that is a different time. These are free people now.

Myra: No, we can put if they are African-Americans? That's a better question.

Elena: Ok.

Myra: Now that's a good question.

Elena: But it says Cuban though.

Myra: Good point. (7th hour, personal observation, December 12, 2016)

Student questioning in this example shows how they were trying to decide if slavery was in effect because the caption told the students that the people depicted in the photograph were slaves. In other words, the group was attempting to situate the photograph within a period of time. While at the same time the group was trying to understand what you call a person of African descent in Cuba. Other questions which the group wrote on their poster during the questioning step included, "Why these people?" and "Do they own the land?" (7th hour, poster project, December 12, 2016). Their questioning reflects an indicative reading of the photograph, where they sought to infer from the contextual conditions a description of the event depicted in the image (Werner, 2002). In this case, the students were undecided if the Cubans were slaves or not by acknowledging that the people depicted in the photograph might have owned the land. When asked what might have had an influence on the photograph taken and the photographer, the students replied, "The hardships that Cubans had" (7th hour, poster project, December 12, 2016).

The questioning step was also an opportunity for members of the group to think outside the box in a more *open* authority relationship to interpret the photo. Take for example a photograph depicting submarine warfare during World War I:

Myra: Do you think they are at the top of that sail thing looking down to take the picture?

Elena: That's a good question. *(As she transcribes their questions)*

Connie: Also, what ocean are we in?

Myra: Is this an explosion?

Elena: Is this a ship and is it sinking?

Connie: What ocean?

Elena: I already asked that?

Connie: Where are they going?

Myra: Who's on the ships?

Sue: What's this? *(pointing at the German U-Boat)*

Myra: Isn't this Germany attacking the U.S.? Isn't that what started the war?

Connie: What is that white thing?

Myra: I was going to say that was an island, but that's definitely not an island, lol

Elena: *(counts questions)* Seven, how far away from land are they?

Myra: I was going to say how far away they are from each other, but land's cool too. Are there sharks in that ocean? (7th hour, personal observation, January 17, 2017, 1:20)

Myra began this discussion imagining herself in the crow's nest of a ship. Her comment inspired a flurry of factual questions that evolved into deeper conceptual questions that empowered the community of readers towards a more open-ended interpretation of the visual text (Wilson, 2016). For example, Myra's wondering if there are "sharks in that ocean". Conceptual questions

also expose the group's uncertainty about where sharks are located and highlight their thinking about challenges survivors might face in the ocean. This highlights how student's use their imagination to make connections to prior knowledge. But more importantly, the community of readers recognized that the photograph was taken from a Germans submarine after torpedoing an American ship. This, in turn, led Myra to suggest that the German attack was one of the reasons why the U.S. entered World War I, perhaps linking this photograph to the one they had analyzed the day before about the sinking of the *Lusitania* (See Figure 11).

After reading the first photograph, the 7th hour group appeared at ease moving through the Inspection Phase. The group was able to complete all three steps of phase one at a much faster pace. In this early example, the photograph was that of the *USS Maine* sometime after an explosion that sunk the battleship (See Figure 15).

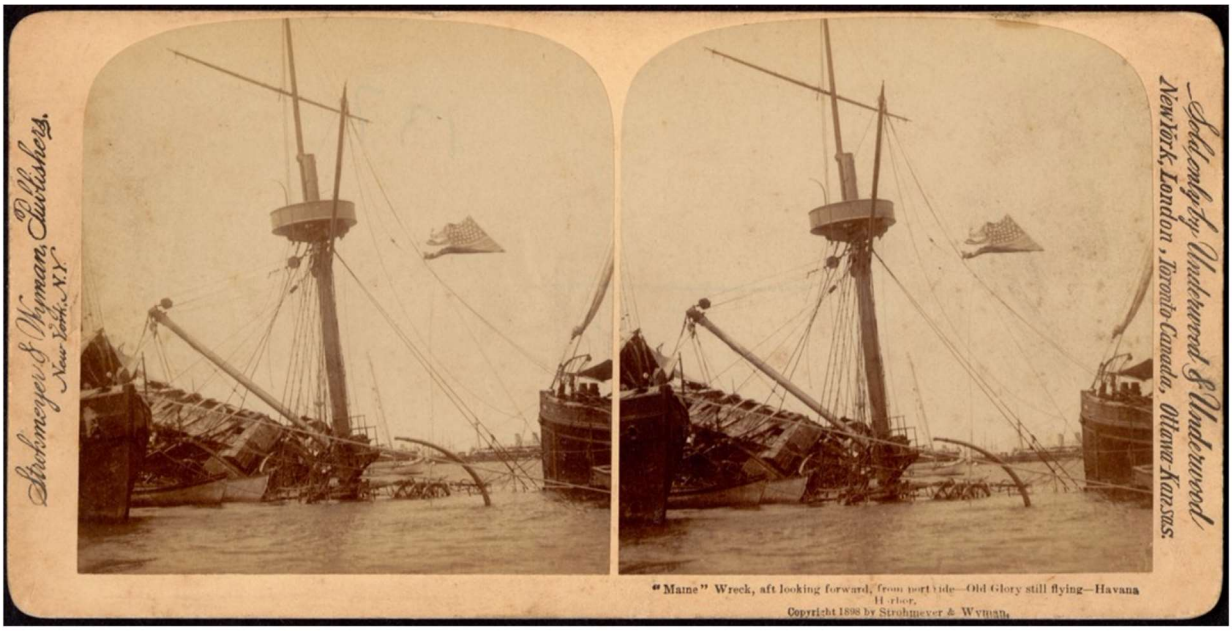

Figure 15. "*Maine*" wreck, aft looking forward, from port side - old glory still flying - havana harbor. (c1898). [Stereograph]. Retrieved from https://www.digitalcommonwealth.org/search/commonwealth:02872669f

The 7th hour group began playing I-Spy, but the game quickly evolved into a burst of questions and discussions about text clues written on the photograph:

Connie: I spy a sinking ship. What's that right there?

Sue: *Points at the poster.*

Elena: Part of the ship, like could that maybe be the sail? Whenever boats have up there, the sheet thing. I-Spy something in the water. *(Not recognizing this is a flag)*

Connie: Is that like another ship, over here?

Sue: *Points at the poster again.*

Elena: Yea I think so.

Group: *(They all spend a few seconds just looking at the photograph)*

Connie: Why is this one darker than that one? *(commenting about the side-by-side photos)*

Elena: I don't know.

Group: *(spend several seconds of intense looking)*

Elena: There is writing on this side. (*Looking at the text on the side of the photograph*) These are different views of how the ship sank but there is another boat right here. And I don't know what this supposed to be, another part of the ship? And it looks like it connects to this.

Connie: Looks like a hanger. Could be a second ship coming to rescue people?

Elena: That just says sold by Underwood & Underwood . . . *(she continues to read the text printed on the sides of the photograph to the group).*

Connie: *(pointing at the side of the photograph)* New York, London, Toronto

Elena: So, the words on the side don't tell us anything. *(turns the poster)* And this says *Maine*, aft looking forward, from port side old Glory still flying- Havana Harbor.

Connie: It's right here *(pointing at the caption).* OK, the thing I'm getting at is we are looking at a wrecked ship, right? And the other boats reacting. (7th hour, personal observation, December 8, 2016, 16:51)

When the discussion ended the community had developed an early interpretation of what they thought was happening in the photograph. The group began by pointing out important details, and at the same time, they asked questions about what they were seeing. The students used details and their historical imagination to begin constructing a narrative about what the photographer wanted to show in the photograph. The group concluded that the photograph depicted "a second ship coming to rescue people". This, in turn, led the group to create an implied storyline of "a wrecked ship, right? And the other boats reacting" (7th hour, personal observation, December 8, 2016, 16:51). This discussion is representative of how the group had moved beyond the scaffolding the I-Spy game provided by blending the first three steps in Phase One of the I-CAN-C foldable together.

For the last set of three photographs, the students seemed overly comfortable with the questioning step and quickly completed Phase One. The group seemed to be more focused on the product than the process. On the second to last photograph depicting Japanese soldiers guarding an oil field during World War II (See Figure 9), Myra completed Phase One on her own writing questions on the poster like "Where are they?" and "Who are they?" (7th hour, poster project, April 3, 2017). The other group members did not participate but instead spent time on their phones and Chromebooks. However, Myra did seek the group's approval after completing each step before moving onto the next one. When it was time to question the last photograph

portraying the Japanese attack on Pearl Harbor (See Figure 4), the group appeared fatigued with the process and simply blurted out generic questions which could easily be used on any photograph: “Where is this at?”, “Who are these people?” and “When did this happen” (7th hour, personal observation, April 4, 2017). Not only did the questions become rather mundane while examining the set of photographs but had also become routine. The amount of time the group spent on the entire process changed from a thorough investigation to let’s just get it done. When they first encountered the I-CAN-C foldable in December, they spent two days analyzing a single photograph. By the third and final set of photographs, it took the group only two days to analyze all three photographs.

Phase two: Clarify the source. Clarifying the Source of a photograph was the second phase on the I-CAN-C foldable. Once the group began sourcing a photograph they usually completed the steps within a couple of minutes. The group “circled the critical and essential details like who took the photograph, where it was taken, and a date (if any)” (Sue, audio blog 4, 2016). The sourcing information found in the caption often “answered our own questions before we looked at the [primary source] documents” (Connie, personal interview, December 19, 2016). citation

Occasionally students wrote questions on the poster during the Inspection Phase that specifically asked when a photograph was taken. Often, students read the caption for the first time during the Sourcing Phase and tried their best not to look at the caption before this time. During the Inspection Phase, group members were inspecting a photograph of workers in a field. In this example they wanted to know what crops were growing there:

Myra: I think they are all from Latin America.

Elena: Maybe not this person, if it is a person (*she looks closer at the photograph*).

Connie: I-Spy corn, lots of corn.

Elena: Sugar cane plantation. Sorry, we weren't supposed to read that. (7th hour, personal observation, December 12, 2016)

When they forgot they were not supposed to look, they usually called themselves out on it. At other times, the group made note of the time of day, like "around noon" after noticing the shadows on the ground (7th hour, poster project, January 16, 2017).

Students easily found and marked the photographer's name, date, and location. However, when the foldable directed them to mark other details the group thought might be important, the group was more vocal. Discussions focused on determining which details in the caption were worth noting. For example, when discussing a photograph portraying a German submarine sinking a U.S. ship, the group decided to circle "It's sinking" and "and it's the *Illinois*" (7th hour, personal observation, February 17, 2017). Though sourcing did not take long, the process of locating and marking names, dates, and the photograph's location called attention to important details the group would later need to contextualize each photograph in phase three.

Since the group was trying to determine the reason why a photograph was taken, evaluating the trustworthiness through sourcing was important. The group used the caption to source "who, when, and where the photograph was taken to make sure the photograph was a reliable picture. Like if the picture was taken by someone who wasn't alive at that time or wasn't relevant to . . . what is going on, it isn't going to be reliable" (Elena, audio blog 2, December 2016). However, acknowledging the importance and using this information to inform their thinking was not evident.

Occasionally there were "AHA" moments when the caption verified student's thinking or revealed something they had not known. "When you are finding who, when, and where a

photograph was taken is important because it can change different views of the photographs" (7th hour, audio blog 2, December 2016). When the pieces came together for a group, those "AHA" moments are empowering" (Heafner, 2017). Sometimes these revelations strengthened their thinking about what might be happening in a photograph, sometimes they did not. In one observation, Myra read the third step on the foldable out loud to the group and found the word "slaves" in the caption. She then excitedly blurted out "I was right. I said they were slaves and you said this was not the time period" (7th hour, personal observation, December 13, 2016, 5:00). In this last example, the group had previously determined that slavery as an institution no longer existed, but the caption convinced them to change their mind. Some of the captions were more descriptive than others. Yet without the details provided in the caption, sourcing a photograph might be difficult.

Step 1: Date. Sourcing the date of a photograph appeared to be a simple process for the group. The students followed the directions on the foldable and drew a box around the date located in the caption. Generally, the students used sourcing to situate a photograph within a specific place or time. According to Myra knowing "the year the photograph was taken would help you because sometimes it would be like in the 1800s or 1900s which different things were happening around the world, or like in that country" (Myra, personal interview, December 19, 2016). Sourcing the date also "gave us an inside look on what happened or what was going to happen during the photo. Tells you what date and the year it was, . . . to know what the people are doing or thinking" (Sue, personal interview, December 19, 2016). Sourcing invariably led to a contextual discussion centered on the date as a clue to guide their interpretation of the photo.

Deciding on an era in which a photograph might have been taken was sometimes challenging for the students. When sourcing their very first photograph titled, "Starving Cubans

at Matanzas" (See Figure 10), they had found a date of 1898 written in the caption, but two handwritten four-digit numbers were recorded on the corner of the photograph. This caused the students to discuss might be the actual date of the photograph:

Sue: When was the photograph taken?

Connie: 1843. Is there a war going on?

Elena: Where did you get the date from, oh (*Points to 1843 in the corner*)

Connie: In 1891 the queen got out of Hawaii. (*Reading from her textbook)* "By the late 1800s, many Americans thought the United States should extend its influence overseas". Boom! Imperialism.

Sue: but that's like the late 1800s.

Connie: Yea but that's (*pointing at the photograph)* the late 1800s too.

Elena: That is the mid-1800s.

Researcher: Maybe that is not a date. Maybe it's just a number. Look at the caption.

Elena: Oh

Sue: See, it's 1898.

Connie: I'm telling you, it's Imperialism. (7^{th} hour, personal observation, December 8, 2016)

This discrepancy in the year the photograph was taken caused some confusion for the group who wanted to situate the photograph during a period of American Imperialism, but the extra four-digit numbers were troublesome. After this discussion, the group asked me for help. As the researcher, I asked the group what the theme of the current unit of study was and then asked them to consider which of the four numbers made the most sense and one of the four-digit numbers was part of the photograph's citation printed on the poster. Knowing the photograph

was taken 1898, finally affirmed for the group their deduction was accurate, the photograph represented American Imperialism.

A key effect of sourcing a photograph was the selection of an era in which a photograph might have been taken to provide a starting point for the group's later efforts to determine the photograph's context. The challenge of periodization was finding clues within the photograph to move the group forward, in the above example, they were able to align the photograph to American Imperialism. Sourcing for the date in which a photograph was taken provided the necessary information to contextualize the photograph in Phase three. In this situation, the community of readers would expand on their thinking to construct the "Big C" context for this photograph as America extending its influence overseas and a need for raw materials, Social Darwinism, the annexation of Hawaii to their poster. The group would then move onto the next two steps, sourcing the photographer's name and the location of the photograph.

Step 2: Location. Sourcing for location was the second step on the I-CAN-C foldable in Phase Two. Students first referred to the caption for each photograph which provided the location where the photograph was taken. Much like marking the date, students in the 7th hour group simply place a box around the photograph's location with little conversation or attention to detail.

In previous history classes, group members described their past experiences with location as a process of redrawing maps "on a different sheet of paper to learn where all the cities and oceans were" (Elena, questionnaire, December 6, 2016). However, the 7th hour group seemed to grasp why sourcing for location was different than what they were used to. Myra explained how sourcing "helped us understand more what the people were doing" (7th hour, personal interview, December 19, 2016).

Even though the sourcing step itself was a mundane process, unbeknownst to the students, sourcing for location began during the Inspection Phase while playing the I-Spy game. Many of their questions focused on location, "Where was this taken" (7th hour, poster project, December 7, 2016) or "What ocean is this" (7th hour, poster project, January 17, 2017). But the group also used historical imagination to begin understanding the physical and human characteristics of the place depicted in the photograph. Students asked how far away from the land were the ships and wondered about the challenges of survival for the crew of a ship sunk by a German submarine (7th hour, poster project, January 17, 2017). In another example, their imagination envisioned the human characteristics of a memorial parade on along the parade route, wondering if "the stores all shut down" and "why is an American flag being used in the *Lusitania*" (7th hour, poster project, January 16, 2017).

Occasionally sourcing a photograph's location proved difficult. The second photograph from Photo Set I (See Figure 5) depicted the wreckage of the *U.S.S. Maine* (See Figure 15). The group did not know if *Maine* was the location of the wrecked battleship or if it was in Havana Harbor (7th hour, personal observation, December 9, 2016). "When you are finding where a photograph was taken it is very important to highlight to make sure you can go back to it when one of us is checking into the background of [the photograph]" (7thour, audio blog 2, December 2016). In this example, not knowing the meaning of *Maine* or "if [the wreck] was an island for this third picture. We didn't know where it was or what ship it was. But later, when we got context for it, and by reading the documents, we figured out it wasn't land but that it was a ship sinking" (Sue, personal interview, December 19, 2016).

Sourcing for location was a continuous process. Sometimes the group used evidence uncovered from corroborating texts to source for location. While analyzing the first photograph

from Photo Set III (See Figure 7), the group thought the image of persons executed by the Japanese (See Figure 13) was taken in Japan, but then later revised their thinking during the corroboration step after reading a newspaper account by an eyewitness describing the atrocities occurring in China (7th hour, poster project, April 3, 2017). This finding during the corroboration step, shaped their final hypothesis about what the photographer wanted to show connecting the groups revised thinking about the location of the photograph back to the essential question. In their words, "the photographer wanted to show the execution of Chinese citizens that were killed. The Japanese destroyed their city by burning, robbing, raping, and murdering their citizens within the city" (7th hour, personal observation, April 3, 2017).

***Step 3: The photographer*.** Much like the previous two steps, the I-CAN-C foldable asked the students to underline the name of the photographer if that information was available in the caption. Since there was little guidance, students didn't know what to do once they found the name of the photographer, they spent very little time making sense of what they learned. In response to an interview as to why knowing who the photographer was important, Connie commented "the photo was taken by somebody" (7th hour, personal interview, December 19, 2016).

With so little information provided for the students, they were astute enough to avoid making assumptions. As Elena pointed out to the group early on, they didn't know where the photographer was from. Elena suggested to the group they might avoid being specific about the photographer, the context of the photograph, and their initial hypothesis as what might have influenced the photographer until they had more information (7th hour, personal observation, December 8, 2016). In response to sourcing the photographer and what might have influenced the photographer, the group decided to write "the photographer was influenced because the

people looked a lot different than where the photographer was from" (7th hour, poster project, December 8, 2016).

However, the students appeared to have an understanding of why sourcing for the photographer was important. Even though sourcing the photographer seemed unattainable for the group, the students sometimes took advantage of sourcing skills to consider bias and motivation of the photographers. Myra describes that knowing who the photographer was "helped you kind of understand . . . why he was taking it. So, like Jacob Riis. He was taking it for richer people to see how the poorer people were living" (7th hour, personal interview, December 19, 2016). In Myra's explanation, knowing who the photographer helped them better understand the essential question, what the photographer wanted to show, by taking the picture. Sue understood that knowing "the photographer helped us interpret it (photograph). They may be biased in taking the picture. So, it's good to know what stance, who they are, so we know what light to see the photo in" (7th hour, personal interview, December 19, 2016). Both explanations show an understanding of why sourcing for the photographer was important. When analyzing the photo of a sinking U.S. merchant ship, the group acknowledged the photographer must have been German since the caption mentioned the ship had been "attacked by a German submarine." This, in turn, had an influence on their later thinking about what the photographer wanted to show.

Exploratory talk also helped groups form their initial hypothesis for the photographs, "isn't this Germany attacking the U.S.? Isn't that what started the war?" (Myra, personal observation, January 17, 2017, 1:20).

Step 4: Initial hypothesis. After inspecting and sourcing each historical photograph, students were expected to write an initial hypothesis, or "little h", that explained what they

thought the photographer wanted to show. Myra explained how "the 'little h' was getting us to show what the photographer was trying to show. We didn't go into depth, like reading any documents or anything at this point, so we were just getting a perspective of what the caption and the photograph were showing us" (7th hour, personal interview, December 19, 2016). In other words, the group's response was their opinion based on what they knew up to this point.

Their approach to writing the initial hypothesis entailed looking at all their questions and poster annotations they had completed so far. Myra described the process, "we pulled together all of the clues we gathered from the photograph using the questions that we asked, and also playing I-Spy really helped, and looking at the caption, of who, when, and where the pic was taken. This was very helpful when writing our first hypothesis. (7th hour, audio blog 4, December 2016). According to Connie, "when we're making our hypothesis, we mainly kind of looked at the back story of it and then we put all of our information, all of our questions, all of our background information and we kind of put the bits and pieces from the photograph, . . . we had into play" (7th hour, audio blog 4, December 2016). Another group member described the importance of their questions they had written on each poster. Sue explained how they "didn't know anything about the photos. Making questions really helped us. It is like a step by step what we think a photograph is" (7th hour, personal interview, December 19, 2016).

Sue further described that "while we were making our first hypothesis we decided we wanted to take the information that we learned from the picture, . . . and came up with the hypothesis that we think is good" (7th hour, audio blog 4, December 12, 2016). As an example, after sourcing the first photograph taken at the beginning of World War I, the group learned little more than the photograph was taken between 1914-1915 and it was a photograph of the Town

Hall in Louvain (See Figure 16). They discussed the possible reasons for the condition of the town hall in the photograph:

Elena: the construction of . . .

Connie: or disaster.

Elena: of the town hall

Connie: in Louvain. (7th hour, personal observation, January 12, 2017).

Using their observations from the Inspection Phase, their questions, as well as the caption, the group pieced together two possible hypotheses about what the photographer was trying to show. The people of Louvain were either building or there was a disaster. Later in the next step in Phase Three, determining the context of the photograph the group was able to support their "disaster' theory as this photograph was taken during World War I after Germany swept through Belgium to attack France. They would later conclude, before using corroborating sources, that "the photograph and the photographer were influenced by the destruction of the town hall and all the deaths that occurred" (7th hour, poster project, January 12, 2017).

The initial hypothesis was the first of two the students would write. "The purpose for writing the first hypothesis is to guess what the photograph is before we have any context" (Sue, personal interview, December 19, 2016). However, most of the initial hypotheses written lacked explanations why and relied heavily upon key details found in the caption, such as "wreckage", "surprise attack", "slaves", or "executed." For example, the group's initial hypothesis depicting workers on a sugar cane plantation in Cuba were "slaves . . . forced to work for their lives" (7th hour, poster project, December 13, 2016). Prior to reading the caption, the group had decided during the Inspection Phase that slavery was not an option because slavery had ended in Cuba. Their questions included "Do they own the land?", "Are these African-Cubans?" and "Why these

specific people?" (7th hour, poster project, December 13, 2016). However, when captions had fewer details, students were more innovative in their theories, such as "the construction or disaster of the town hall, Louvain" mentioned earlier (7th hour, poster project, January 12, 2017). Students relied on historical imagination and background knowledge to come up with two theories which built upon their thinking during the Inspection Phase.

Their efforts in the last phase of the I-CAN-C foldable would first establish context to better position the students to corroborate their thinking with the primary sources provided. In this capacity, the group's initial hypothesis gave them a chance to "see what we know and how we are thinking and see how in the end we changed it" (Elena, personal interview, December 19, 2016). As a result, the group would edit or rewrite their ideas about what the photographer wanted to show from their initial hypothesis when writing their final hypothesis at the end of the project.

Change in focus. Although the actual steps of sourcing a photograph according to the I-CAN-C foldable was oversimplified, however, the students seemed to understand the basic reasoning behind the sourcing heuristic. Evidence in these early steps pointed towards a growing capacity of the students to source visual texts, especially during the questioning step and then using the date and location to write the group's initial hypotheses. Writing questions and constructing their initial hypothesis gave them a sense of purpose and served to narrow their thinking about what they thought the photographer wanted to show. In the final phase, students expanded their historical thinking skills by contextualizing each photograph, then corroborating, or not, their understanding of what the photographer wanted to show before writing their final hypothesis.

Phase three: Analyze the context of the photographs and final hypothesis. The third and final phase of analyzing a visual text began with group members trying to place the photograph within a larger historical context. Using sourcing information discovered in Phase Two to guide them, students used their classroom textbook readings to determine the "Big C" context for each photograph. When starting off contextualizing the visual evidence students struggled to understand the difference between the "Big C" and the "little c":

Elena: "Big C", what was happening in the world?

Connie: "Big C" or "little c"?

Elena: We do both.

Myra: But we do "Big C" first.

Connie: Do we use the readings?

Elena: Ok, I got it.

Sue: *(Gets out her reading as well)*. (7th hour, personal observation, January 16. 2017)

Discussions like this helped the group clarify the difference before beginning the first step in phase three. The group then considered their questions they had written on the poster and key details uncovered in the photograph to shape the "little c" context to place the photograph in an immediate, localized setting. "The 'Big C' is like what is happening around the whole world instead of just the photograph and the 'little c' is like what is happening, like the time of day, the weather, and the people surrounding [photograph] and stuff like that" (Myra, personal interview, February 25, 2017). Once the group established the context for a photograph, students were ready to consider how the context in which the photograph was taken might have influenced the photographer and the subject of the photograph.

With these final details in hand, the students were ready to tackle the final step. They used close reading skills to comprehend two primary source documents to corroborate, or not, their initial hypothesis written on the poster. Then the group discussed the quality of their initial hypothesis to determine if their original theory needed changing or if their hypothesis needed a complete revision. Once done the students knew they were ready to move onto the next photo after writing their final hypothesis on the poster.

Step 1: "Big C" context. The challenge for the 7th hour group began each time they encountered a new set of historical photographs. Even with the pre-study practice, the 7th hour group was still confused oh how to proceed contextualizing the visual evidence. As a result, the 7th hour group struggled at first with the directions on the foldable. "It says context on the top of it [foldable] but when you flip it up it doesn't say anything about the readings we got. So, like it was confusing when to read the readings (Elena, personal interview, April 11, 2017).

During observations, the group used this time to search for answers to their questions created during the Inspection Phase or for a direct description of the photograph in their textbook readings. Only after I clarified the directions and pointed them in the right direction did they learn to use their textbooks readings, notes, and other resources to begin constructing the context for each photograph. Elena explained that "as a group, we looked at readings in order to figure out what was going on in the world around the time the picture was taken. For the "Big C" we look at the stuff that happened with 5-10 years of when the photo was taken" (7th hour, audio blog 5, December 8, 2016). They also brainstormed other possibilities based on previous class discussions. The group "went through and said all of the things we thought were happening in the world and we would write everything down. Then if it didn't make sense we wouldn't erase anything we had said" (Myra, personal interview, December 19, 2016). However, the students

may not have been aware that they had already begun to establish context using clues uncovered during the Inspection and Sourcing Phase. Connie explained that "context kind of gave us all the answers. The photograph just showed one view of something, but the context kind of wrapped it up" (7th hour, personal interview, February 25, 2017).

First, the group recalled the date and location of the photograph established during the Sourcing Phase. Then they perused their textbook readings looking for events or themes to find clues to support their thinking about the context for the photograph. Consider this conversation about a photograph taken in the late 1800s:

Elena: What was happening when each photograph was taken?

Connie: (*Reading a sentence from her textbook*) By the late 1800s, many Americans thought the United States should extend its influence overseas. Boom imperialism.

Elena: The poster says 1843. That is not the late 1800s. *(She then reads the caption)*

Sue: See, it says 1896.

Connie; I'm telling you it's imperialism. (*reads her text a bit more*) Social Darwinism.

Sue: America needed raw materials. (7th hour, personal observation, December 8, 2016).

The group found a definition for imperialism, then was able to tie the photograph to a period of time and began listing concepts and ideas that shaped American Imperialism at the time the photograph was taken.

As Sue explained, the "Big C" or "greater context, like what was going on in the world like . . . imperialism, open door note, America annexing countries. It *[context]* came from the reading about imperialism and other readings you gave us" (Sue, personal interview, December 19, 2016). With each new reading of a visual text students added to their contextual

understanding of the photographs from Photo Set I (See Figure 5). The group's new contextual understanding was as followed:

- Many Americans thought the United States should extend its influence overseas
- Imperialism.
- Social Darwinism became popular.
- American entrepreneurs needed raw materials.
- USA increased trade & military presence in East Asia & Latin America.
- The U.S.A. annexed Hawaii.
- Queen Liliuokalani became Ruler of Hawaii.
- Open Door Note was written.
- Boxer Rebellion (7th hour, Poster Project, December 8, 2016).

The students' list not only places the photograph within a specific era but also establishes several reasons for American imperialism during this time. The students seemed to consider the relationship between Social Darwinism, creating empires, and the need for raw materials as they wrote their final hypothesis. With this list in hand they used historical imagination to piece together an explanation that "the photographer wanted to show how life was like as a slave in Cuba being forced to work on sugar plantations in order for other countries to get their resources" (7th hour, poster project, December 13, 2016). Imagining what "life was like as a slave in Cuba being forced to work" became a focal point for the group to build their theory around and implied an empathetic reading of the photo where the visual text became a "shared experience" (Werner, 2002, p. 411). However, the group was still being influenced by the word "slave" from sourcing the caption in Phase Two.

As the students progressed through the next two sets of photographs, they never returned to this level of detail. However, in interviews, they shared their thoughts as to the importance of context for interpreting a historical photograph. For Sue, "context was most important when analyzing a photograph" (7th hour, personal interview, April 17, 2017) but was difficult to "throw away context that really didn't matter" (7th hour, personal interview, December 19, 2016). Elena elaborated how context helped the group better understand the story by putting "everything in order, when it happened" (7th hour, personal interview, February 25, 2017). While Myra further explained how analyzing context helped them to eventually tell the story of the photograph. Context "showed us what else was happening in the world and showed maybe why the photographer wanted to take a picture of whatever he took a photo of" (7th hour, personal interview, December 19, 2016).

The following discussion reveals their thinking about context for a photograph taken during World War I:

Elena: Ok, alliances. *(looking at her textbook reading)*

Myra: Great War, right?

Elena: That's where its *(the photograph)* is from, yea.

Connie: "Big C" or "little c"?

Elena: That could be more of a "Big C".

Myra: That's what's happening in the world. The whole world knows about it.

Elena: Oh ok, that makes sense. Whoever is that person who is dying. (7th hour, personal observation, January 16. 2017)

The group worked together finding context clues for this World War I photograph. The group framed the context around alliances, The Great War, and a dying person. The "dying person"

was Archduke Franz Ferdinand who was assassinated on the onset of World War I. These three concepts placed the photograph within a period of time that helped them make sense of what they were seeing. Much like before, the group continued to refer to their textbook readings and built upon earlier discoveries to contextualize the photograph around events which had occurred during World War I. As a result, Myra recognized wars' effect by concluding that this was something the "whole world knows about" and all that this implies (7th hour, personal observation, January 16. 2017). Myra used context to think about the impact this event had and will have on people during this time. She interpreted the visual through a narrative reading where she envisioned a past, present, "and an inferred future" (Werner, 2002, p. 411). Now the group was ready to situate the photo specific context before thinking about the motivations behind the photographer and why he took the photograph that he did.

Contextualizing a photograph did not come to an end once the contextualization step in phase three was over. Developing context for a photograph would be an ongoing discovery until the students were done writing their final hypothesis and ready to move onto the next photograph. For example, Myra shared her discovery with the group that the *Lusitania* was a ship that had been sunk "because it says the "L" thing was sunk by a German U-Boat" (7th hour, personal observation, January 16, 2017). This key contextual understanding had a significant influence on their final hypothesis. The group's initial hypothesis stated, "America shows respect for the soldiers lost in other countries" but evolved first into "how people were respecting the lost [*sic*] of Americans overseas" then to "the memorian [*sic*] of the lost lives on the *Lusitania*" (7th hour, poster project, February 16, 2017). Both hypotheses seemingly were formed from an empathetic reading of the photograph (Werner, 2002). "Although we interpret from our own present moment and cultural legacies, experiential similarities exist across time

and place" (Werner, 2002, p. 412). In their first interpretation, students understood how people honored military sacrifice. Contextualizing transferred and transformed their thinking to understand how Americans grieved at the loss of American lives from the new context. The one critical piece of the puzzle, that Germany had sunk the *Lusitania* appeared to bring meaning to the students about what the photographer wanted to show.

The "Big C" context the group developed changed little between each World War I photograph the group analyzed. This made the "Big C" step easier for the group to complete, but carrying over their ideas and connecting one poster to anther also led to stronger theories as to why America entered World War I. The photographs were selected together to tell that story. This process remained unchanged for the next photo set about World War II (See Figure 7) where, with a few minor additions, the student's listed "WWII", "American neutrality", and the "Nazi Party" on each of these posters (7th hour, poster project, April 3, 2017).

Step 2: "Little c" context. In this step, students considered the localized setting of the photograph itself. While "The 'Big C' is like in the year . . . it happened, the 'little c' is like that day or minutes before" (Elena, personal interview, February 25, 2017). At first, student responses for the "little c" context were not that much different than what they had written for the "Big C" context in the previous step and the process looked much the same. The group began searching their textbooks readings or notes to explain the photograph but found "the readings did not always apply with the picture we were looking at" (7th hour, audio blog 5, December 8, 2016).

The group recorded their responses on the posters after a short discussion. According to Sue, when establishing the "little c" the group looked for "things right before the photograph was taken" (7th hour, audio blog 5, December 8, 2016) "in some ways, the information at the

beginning of the picture, like what happened before the "picture" accured [*sic*], and then [understanding] what happened after it was a little difficult" (7th hour, audio blog 7, December 20, 2016). When analyzing the visual evidence for the "little c" context, the group focused primarily on the weather or the time of day, "nice day, noonish" (7th hour, poster project, January 12, 2017) and "looked for context clues about the photograph and other pieces of information" (7th hour, audio blog 5, December 8, 2016) such as the subject of the photograph, an "oil field" (7th hour, poster project, April 3, 2017) or a "sugar plantation in Cuba" (7th hour, poster project, December 13, 2016).

Determining the "little c" context as prescribed on the I-CAN-C foldable was not a single action, but an ongoing process that began when the group first inspected the photographs in Phase One. "The photographs were helping us answer this by giving us an insite [*sic*] in what's going on and an actual visual of it too" (7th hour, audio blog 13, April 13, 2017). For example, during the Inspection Phase Elena guided the group as she recorded their questions on the poster:

Elena: Questions.

Myra: Where does this take place?

Elena: Are these soldiers? *(pointing at the victims in the photograph)* Is this a lake?

Myra: How many people died?

Elena: What are they doing?

Myra: Like you wouldn't just lay there.

Elena: They could be pretending to be dead.

Myra: Ok. If they are dead, how did they die?

Elena: Are they trying to shelter themselves by this thing here?

Myra: That's just tall grass.

Elena: Yea but it's taller so they can hide behind it.

Myra: I'm pretty sure they are dead.

As seen in this example, the I-Spy game and questioning steps supported the students' ability to establish an understanding of the specific context of the photograph. The students recognized there were several victims lying in tall grass near a lake. The group used historical imagination to consider several possible explanations, debating if they were dead or not, as they read the photograph. While conceptual questions, such as "are they trying to shelter themselves", seemed to help them contextualize the photograph. In addition, the group often recorded sourcing questions on their posters regarding the geographical location and place of the photograph.

In phase three, the group further defined the context of the photograph after searching through their textbook readings and other sources for the "Big C" context. For the photograph, the group decided on the "beginning of World War II" and that "Americans were staying out of the war" (7th hour, personal observation, December 3, 2017).

Remembering their discoveries from the Inspection Phase and the "Big C' context listed above, the group began reading the photograph again to create the "little c" context in step two:

Elena: I think it is daytime because you can see a reflection in the water.

Myra: Well, it is in Japan, day time, and the fall of the city. *(points at the caption)*

Elena: The fall of the city doesn't mean the sky fell. It means . . .

Myra: The city got destroyed?

Elena: Yea

Connie: Are they actually dead? Dead people? *(pointing at the poster)*

Elena: Yes

Myra: They were executed. *(pointing at the poster)*

Elena: I already knew that they were dead.

Myra: Obviously not, "Are they hiding? *(pointing at a question Elena had written on the poster)*". (7th hour, personal observation, April 3, 2017)

In this example, the group narrowed their discussion down to three ideas for the "little c" context, "Japan Dead People", "Day Time?", and "City Destroyed" (7th hour, poster project, April 3, 2017). Their written response for the "little c" context as was recorded on the poster was limited because the group had already revealed many characteristics previously that they were Japanese victims, found lying in tall grass near a lake, in a destroyed city during World War II. And America was remaining neutral. During the corroboration step, they would modify their thinking concluded that they were Chinese victims killed by Japanese soldiers during the fall of Nanking.

Step 3: Impact of context. The next step on the I-CAN-C foldable asks students to consider how context might have influenced the photographer and the photograph that was taken. This question was one of several prompts added to the poster to direct the students through the process of analyzing a historical photograph. Unlike sourcing and contextualization, the group was not given any guidance about how to go about completing this step and had to rely upon the foldable. Fortunately, the directions seemed to be easy for the group to understand. Contextualizing the photographs in the previous two steps prepared the group to consider the influence of context on the photograph. Using the photograph of the Town Hall, Louvain, the 7th hour group questioned the visual evidence to contextualize the photograph (See Figure 16).

Figure 16. Town Hall, Louvain. Bain, G. G. [Photographer] [between ca. 1914 and ca. 1915]. [Glass Negative]. Retrieved from http://www.loc.gov/pictures/item/ggb2005017613/

While discussing how context might have influenced the "Town Hall, Louvain" photograph, they were uncertain if the photograph depicted the construction of or "the destruction of the town hall and all the deaths that occurred" (7th hour, poster project, January 13, 2017). In the end, they choose to go with their second idea, the destruction of the town hall because this made more sense since context had placed the photograph at the beginning of World War I.

The challenge of this step expected students to infer why the photograph was taken using their contextualization skills and their findings from the two previous steps to tackle how context might have influenced both the photographer and the photograph. Earlier, the students had placed the context of a photograph depicting "American victims of the *Lusitania*" (See Figure 11) within the framework of "alliances, the Great War, and the assassination of Archduke Franz Ferdinand. Then their discussion turned to the "little c" context where they set the photograph in a town and during the afternoon after noticing the placement of shadows in the photograph. With this knowledge in hand, the students began to consider how context might have influenced the photograph and the photographer:

> Connie: It looks like it is in a town.
>
> Elena: In a town *(nods her head yes).*
>
> Connie: Like maybe an Allied town.
>
> Elena: How America supports the loss of lives.
>
> Connie: Overseas.
>
> Myra: But this says, American victims. I thought these were Americans.
>
> Elena: Yea, but they were respecting the lives that were lost. (7th hour, personal observation, January 16, 2017, 17:20)

Although the United States was not officially at war or an allied nation, students were beginning to discover America's involvement as a non-allied nation but also that America was a victim of the Great War. The group's concept of the photograph had evolved. Their first hypothesis written in Phase One reflected a belief that the photograph was taken to show American "respect for the soldiers lost in other countries" (7th hour, poster project, January 16, 2017). But once they had established the context for the photograph their story changed. Context "got you to see

what else was happening in the world and how other countries were handling [the war]" (Myra, personal interview, February 25, 2017). Now the group realized that "The photograph and the photographer were influenced by how people were respecting the lost [*sic*] of Americans overseas" (7th hour, poster project, January 16, 2017). The group's hypothesis went from the loss of life in other countries to the loss of American lives.

The group also seemed to realize that each photograph was taken for a purpose, and they often acknowledge that there was a human element influencing the subject of the photographs. Responses included "the effects the war had on the lives of citizens in the fallen city" (April 3, 2017), "how people responded . . ." (7th hour, poster project, January 16, 2017), and "what the soldiers are doing . . ." (7th hour, poster project, April 3, 2017). Sometimes their responses presented a theory about the motives behind the subject of the photograph, "views of the people looking a lot different than where the photographer is from" (7th hour, poster project, December 8, 2016). And in another example, the group recognized how a prospective audience might influence the subject of a photograph when they wrote, "how people would react . . ." (7th hour, poster project, December 9, 2016).

The group's recorded responses frequently revealed a sense of perspective taking. In one observation, the group used historical imagination to describe what might have happened in a photograph, by pointing out "the destruction of the town hall and all the deaths that occurred" (7th hour, poster project, January 12, 2017). They also recognized the motivation of the photographer understanding "how people would react to the picture and what they would do in order to get the news the[y] wanted" (7th hour, poster project, December 9, 2016). They also realized that sometimes photographers were trying to show "the views of the people looking a lot different than where the photographer is from" (7th hour, poster project December 8, 2016).

In the photograph portraying a "battle between American and German ships" (7th hour, poster project, January 17, 2017), the students understood that other ships had been attacked by Germany with the loss of American lives, such as the *Lusitania*, but this photograph depicted a direct attack on an American ship (See Figure 12). Contextually, the group realized the point of view of the photographer was probably German because the photograph depicted Germany attacking a U.S. ship, a reason why America entered World War I (Observation, January 17, 2017, 10:41). The students constructed a response that the photographer and the photograph were influenced by "the action Germany took in order to win the Great War" (7th hour, poster project, January 18, 2017). Their conclusion recognized the "broader social values, political and economic relationships, and institutional priorities" that shaped the photographer (Werner, 2002, p. 416). The students privileged the voice of the photographer through an indicative reading of the photograph that Germany was trying to win the war and was willing to do so at any cost from the contextual conditions they had constructed. This would later be confirmed with corroborating sources which included the Zimmerman Note (See Appendix Y) explaining how Germany attempted to get Mexico to attack the United States because Germany was once again beginning unrestricted submarine warfare.

The process of contextualizing was never finished as was suggested in the above example above. Many questions about the Big C" and "little c" context was left unanswered, and contextualization of a photograph continued during the corroboration step. Elena added, describes how the primary sources "gave us back story as to what the picture is describing . . . and they had all of the details needed to figure out everything that we needed to know" (7th hour, personal interview, April 11, 2017).

Step 4: Answering the essential question. For the last step on the I-CAN-C foldable, students were expected to write a hypothesis explaining what the photographer wanted to show when they took the photograph. "The hypothesis makes you think about why the photograph was taken and what perspective it was taken from (Myra, personal interview, February 25, 2017). Since writing their first hypothesis in Phase Two, the students had sourced and contextualized the photographs they were analyzing. The last step on the I-CAN-C foldable asked students to corroborate their initial hypothesis, or not, using two primary source documents preselected for each photograph. The group completed a close reading of those sources then attempted to answer any of their questions left unanswered by writing responses on sticky notes and placing them near their questions on the posters. "The documents help us with the photographs a lot better because we get more details about what is happening and it also answers many of our questions we have had about [the photograph]" (7th hour, audio blog 10, January 25, 2017). After some discussion comparing what they had written before and their thinking so far, the group was ready to write their final hypothesis based on the following prompt, "The photographer wanted to show...?" This process was completed nine times between December of 2016 and April of 2017.

For the students in the 7th hour group, the final hypothesis "showed what the photograph was like, being taken, like why" (Connie, personal interview, February 25, 2017) and "what overall the picture meant" (Elena, personal interview, February 25, 2017). Connie explained how their thinking at first was just a "guess", but by using the I-CAN-C foldable as a tool, the group guessed "what was like happening by putting enough clues into the hypothesis" (7th hour, personal interview, February 25, 2017). Connie also described the connection between their first hypothesis and their last. "I think guessing on your first hypothesis, then at the end and seeing

how different it was, knowing how some of the parts of your first hypothesis was . . . similar to your final hypothesis" (Connie, personal interview, December 19, 2016).

Working with primary sources. Before the students attempted to write their first hypothesis, they read two primary sources to corroborate their initial hypothesis about each photograph. According to Myra, the students knew "a little of what was happening, but we wouldn't know like in depth and then we would read the articles and we would learn more into detail what they were about" (7th hour, audio blog 9, January 17, 2017). Reading the primary sources required the students to use close reading skills with each document. At first each student read two primary source documents for photograph (7th hour, personal observation, December 8, 2017), 27:30), after that "we all took a document and split it in half and focused on a part and then the same with the other document on the other side" (7th hour, audio blog 5, December 12, 2016). Sue added that with each document the group "took turns reading and searching up information about the photograph and what it was about" (7th hour, personal interview, December 19, 2016). "Whenever we analyzed the writings [documents] we would always find really good things. That we would always highlight the really important stuff" (Elena, personal interview, February 25, 2017).

The students had been using close reading skills since the beginning of the semester and seemed very comfortable using them. As Connie described, close reading made them "read a lot slower and find the most important information . . . so I can use it later" (7th hour, personal interview, April 11, 2017). Annotating the sources was done silently as they read the documents to themselves. When ideas came up or after they found answers to questions, they quietly wrote what they learned on a sticky note and placed them on the poster. Students focused on writing "down the most important details of a paper because you can't remember the entire paper at

once" (Sue, personal interview, April 17, 2017). Once they were finished they rarely spoke to one another about what they had read.

A requirement of the project was for students to highlight "important information to help us with any of those *(questions)* . . . How we do our readings underlining important stuff, highlighting anything you think is important" (Elena, personal observation, December 12, 2016: 9:24). "It really helped us to go through each paragraph highlighting everything that we needed to highlight, and we put everything on sticky notes" (7th hour, audio blog 9, January 17, 2017). Interestingly, group members also highlighted important details found in the background text provided for each document, such as dates, locations, and names. Once a student finished placing their sticky notes on the poster they would read what the others had written on their sticky notes.

The goal of highlighting the text was to locate and mark "extra information from the time period that connects to the photographs" (Sue, personal interview, April 17, 2017). "Instead of going back and reading like the whole thing again, . . . you can just point those out and use them" (Connie, personal interview, April 11, 2017). Group members occasionally shared their highlighted text with other group members, sometimes to confirm if their annotations were the correct ones (7th hour, personal observation, December 12, 2016) 15:35). Elena thought that "the documents have let us be able to understand the photos better and how the people living at that time could have felt about the situation going on" (7th hour, audio blog 10, January 19, 2019). In addition, the primary sources also contributed to their contextualization of the photographs. For example, "some of these *(photographs)* we couldn't tell what the people were like doing here, so the documents told us they were Cubans and they were starving. We got that from the caption

but they *(documents)* gave us more in depth what they were doing there" (Myra, personal interview, December 19, 2016).

Comprehending primary source documents was challenging for the students. "Whenever it would have someone talking, it was kind of hard to figure out what was important of their talking, and not like highlight the whole thing" (Elena, personal interview, December 19, 2016). That is why the reading strategies were used to help "analyze the documents so we could know what we were reading. Like if there were some really big words we could figure what it was saying" (Myra, personal interview, April 17, 2017).

A good reader often questions difficult text as they read (Neufeld, 2006). However, only Sue and Connie, both on I.E.P.s, asked questions while annotating the primary sources they read. Some of their questions reflected their struggle with vocabulary and/or comprehension of historical documents such as Sue asking, "how did the 350 die?" after she had highlighted "direct hit on the barracks, 350 killed" (see Appendix EE). In another example, Connie's was confused over women and children being led by Germans to be shot, when she asked, "why are they going that way?" (see Appendix U). In some cases, they were challenged by vocabulary, like "Reconcentration" or asking if the author was from the country "Dutchman".

On the other hand, many of Connie and Sue's questions showed a deeper understanding of what they were reading and like good readers, used questions to expand their thinking about the text (Heafner, 2017; Neufeld, 2006). Take for example, "why did they (Germans) attack Louvain and not only France?" (see Appendix V). or "why would they kill ordinary civilians" and another student asked why the Japanese "had no respect for the dead" while reading a letter about the atrocities that occurred in Nanking (see Appendix BB).

Corroboration. Once the group finished reading the documents they "wrote down everything *(on sticky notes)* so we would have it" (Myra, personal interview, February 25, 2017). According to Myra, the primary sources "helped us in getting more details that the caption really didn't show" (7th hour, personal interview, December 19, 2016). And Sue added, "the historical documents helped me (and the group) in the way that it adds additional context to help me (and the group) better identify with what it was like in the past and how it connects to the picture and the bigger question" (7th hour, audio blog 10, January 19, 2017). The group found answers to many of their questions, but they were also willing to add new ideas they learned from reading the primary sources. These new insights were used to help them write their final hypothesis. "The biggest challenge was finding out what information was important in them to write down on a sticky note." (Sue, personal interview, December 19, 2016).

A review of their annotations for Document A: Eye-Witness Tells of Horror Seen in Fall of Nanking (see Appendix AA), showed that each pair of students highlighted similar sections of each primary source document and these annotations allowed students to corroborate their thinking about what the photographer wanted to show. For example, both Myra and Connie highlighted the date, the actions the Japanese took in Nanking, and the effects of their atrocities on the Chinese. Each marked "a week of murder and rape" and "Japanese 4 [four] 2 months kept robbing, burning, and murdering". These ideas were added to sticky notes, placed on the poster near questions asked by the group during the Inspection Phase, and eventually led to discussions about how the group might use this information to inform their thinking for the final hypothesis. As Myra explained, the group "wrote down everything so we would have it later" (Myra, personal interview, February 25, 2017).

During the corroboration step, the group was challenged by having to understand the corroborating sources (See Appendices Q & R) that told two different stories. "So, like they would show one perspective than another perspective. We kind of had to put the main idea of what the people would believe" (Myra, personal interview, December 19, 2016). In this situation, the group was exposed to two newspaper headlines about the sinking of the *Maine* in 1898. During an observation, Connie stopped reading and with a look of confusion asked her group, "it [corroborating source] (See Appendix R) says it [the sinking of the *Maine*] was an accident and now it's [a different corroborating source] (See Appendix Q) saying that it's not an accident. What is it? *(which account is correct*) It says it is not an accident" (7th hour, personal observation, December 12, 2016). Since the group read both sources, the students came across the same challenge all historians face, what to do with conflicting historical accounts recorded in primary source documents.

The dilemma of differing historical accounts was overcome as the group first reviewed their annotations looking for clues and adding details to add to their posters. Then the group discussed their findings as Elena read their notes and questions about the sinking of the *USS Maine* out loud to the group. Upon completion, the group was ready to address their final hypothesis. In the end, the students could not decide which account they should frame their theory around. Instead, the group decided to focus on the essential question, what did the photographer want to show with the photograph then looked back at what they had written about the influence that context had on the photographer, finding "the photographer was influenced how people would react to the picture", and Connie added "because of the $50,000, the photographer wanted to get more information" (7th hour, personal observation, December 12, 2016: 32:10). The corroboration step prepared the students to write their final hypothesis, "the

photographer wanted to show the destruction to others and to try to get information to figure out what happened" (7th hour, poster project, December 12, 2016). The group concluded that the photographer did not know what caused the destruction of the *USS Maine* but was using the photograph to raise awareness about the incident in Cuba and to get public support (See Figure 15). Interesting to see how the group's eventual empathetic reading of the photograph encouraged them not to take a side and choose one corroborating source over another, and instead focus on the point of the view of the photographer and his photograph as a "shared experience" (Werner, 2002, p. 411). Regardless of the group's answer, this was the goal of the essential question, determining what the photographer wanted to show? As Connie explained, "I didn't know I could think like that or use that much background information on the poster that I did. I think that learning with a picture and then adding the documents helped . . . I think that the picture took it more in-depth then just the article/document did" (7th hour, audio blog 7, December 20, 2016).

Final hypothesis. The purpose of this part of the step was to reevaluate their initial hypothesis after completing a close reading of the corroborating sources. As Myra explained, "after you've read the documents, you have a better understanding of why the photograph was taken. You have more information to go more in-depth for the hypothesis" (7th hour, personal interview, February 25, 2017). Once the sticky notes had been placed, group members read what the other group members had written before they attempted to compose their final hypothesis.

To continue with our earlier example from the group's analysis of the newspaper article titled, "Eye-Witness Tells of Horror Seen in Fall of Nanking" (See Appendix AA), the group's initial hypothesis for the photograph stated, "the photographer wanted to show how lives were lost after Japanese Soldiers showed up" (7th hour, poster project, April 3, 2017). This was not

much different than the caption for the photograph, "Persons executed by the Japanese soldiers in various parts of the grounds of Ku Ling Temple, Nanking" (See Figure 13). The students had not heard of Nanking before and with little context to situate the caption, the student relied on the caption to develop their initial theory about what the photographer wanted to show but were confused placing the photograph in Japan because the Japanese soldiers were the ones doing the killing.

After reading the corroborating historical texts, the students modify their contextual understanding of the photograph to describe the image as Chinese victims killed by Japanese soldiers during the fall of Nanking as opposed to Japanese victims as previously thought. After a bit more discussion, the group composed a final hypothesis that reflected a change in thinking that was more precise and richer. Their final hypothesis stated, "The photographer wanted to show the execution of Chinese citizens that were killed. The Japanese destroyed their city by burning, robbing, raping, and murdering their citizens within the city" (7th hour, poster project, April 3, 2017). Their response shows an expanded understanding of the Nanking massacre influenced by the corroborating sources (See Appendices AA & BB) and why the photographer risked his life to get the photographs out of Nanking in 1938.

At the end of the study, the students were asked how their final hypothesis compared to what was written in their textbook. Connie felt she had "learned more from the photographs, like finding more of the information that happened…was kind of like what we found in our readings. And it was more fun to look at and be in a group" (7th hour, personal interview, April 11, 2017). Elena thought their final hypothesis "was similar, kind of, but not as in-depth as the readings" (7th hour, personal interview, April 11, 2017).

Yet, the group frequently spent little time writing their final hypothesis. The students had completed the close readings of the documents and posted enough evidence on their posters but seemed to miss the connection between the documents rich details and composing their final hypothesis. Myra explained that the group "was good at getting information from the documents, we did the analyzing really well and I fell if we did one more time we would be pros. I feel we could improve on our overall BIG hypothesis and put more depth in, what it should be" 7th hour, (audio blog 11, January 25, 2017). Sue, on the other hand, felt "the textbook and documents were better" (7th hour, personal interview, April 17. 2017) than what they had written. Once the final hypothesis was written the group moved onto the next photograph following the protocols described on the I-CAN- foldable.

Overviewing Capacity Building and Intertextuality Across Collections

In this section, I will overview a few of the key points the data revealed about capacities of both groups to read and interpret visual texts. Analysis of the data from both case study groups revealed similar stories as to how the students questioned, sourced, contextualized, corroborated, and wrote a final hypothesis. I will also describe the intertextuality that occurred as both groups read all the visual texts together to synthesizing new interpretations.

Key points of capacity building. The I-Spy game put students in a better position to further analyze the visual text and begin to form a narrative, compile photo specific context, and receive feedback from other group members about their thinking. Since talk during the Inspection Phase was more cumulative in nature (Mercer, 2004), discussions generated more factual types of questions). Often, student questions were posed as theories, and as such, these theories developed into narratives which they would adapt, add to, or revise over time. Discussions during the Inspection Phase were characterized by confirmations, elaborations, and

repetitions (Mercer, 2004) and gave rise to common fact-based type questions but also made possible more conceptual types of questions. The groups seemed to value what they were doing, even extending the amount of time they spent inspecting the visual text. Once the groups advanced to the next two phases, these early interpretations would be tested.

The Sourcing Phase was similar to the Inspection Phase in that students were gathering information and extending the narratives they were creating. Sourcing information also paved the way for constructing a contextual understanding of a visual text. The group's initial hypothesis was the culmination of multiple readings and the sharing of details, ideas, and questions.

Assessing the context of a visual text began when the groups created a list of possible themes and compared this list with the clues uncovered during the Inspection and Sourcing Phases. With this new information, groups added onto the narratives begun during the Inspection Phase. Contextualizing a photograph often produced new conceptual types of questions which group members shared with each other. Before writing the group's final hypothesis, the group's theories were either accepted or respectfully challenged by alternative hypothesis built upon shared understanding. The group's final hypothesis signified the group's ability to engage critically and constructively with each other's ideas (Mercer, 2004).

The success of both groups was made evident by the speed in which the students were able to make multiple readings of the final visual texts of Photo Set III (See Figure 7), which the students were able to complete in a third of the time than when they first began using the heuristics. Both groups made decisions as a community to remove scaffold steps the communities felt they no longer needed.

Intertextuality across the collection of visual texts. At the end of the study, both groups were asked to read all the visual text in a cluster to consider themes that ran through all nine images together. Werner (2004) proposes that students can read each photograph in relationship to the others in the collection to provoke thought. Intertextual readings "can be the enlarging or narrowing of meanings" (Werner, 2004, p. 5). Students were put into a position as evaluative readers in a more *open* authoritative relationship when they looked at the collection as a whole. At this point, all nine of the photographs had been analyzed by both groups using the heuristics. They also had written their final hypotheses for each of the photographs. The sorting was the last task students were asked to accomplish.

Rereading the visual texts was conducted with all of their previous readings and interpretations in mind (1st hour, personal observation, April 5, 2017). The 1st hour students categorized the photographs into four themes: ocean/water warfare and war, resources and workers, slavery, and death. However, Xander simply listed "social, political, economic" on his assignment sheet (1st hour, communicate learning task, April 7, 2017).

Students in the 7th hour group first identified "people … and they are dead, things being destroyed, and things having to do with water" as themes (7th hour, personal observation, April 5, 2017, 14:50). In another reading, they sorted the photographs into three themes, "people who died", "living conditions", and "aftermath". Other themes the 7th hour class developed portrayed "tensions between nations" as reflected in the sinking of American ships, "innocent death", and "destruction of public places, the city town hall Louvain, *Lusitania*, Oil Fields, and Pearl Harbor" (7th hour, personal observation, April 4, 2017: 9:40). Considering the curricular objective of the unit, I suggested to both groups to consider the instructional goal printed at top of each poster. After additional discussion, the 7th hour group decided upon the labels social,

political/military, or economic and sorted the photographs into these three broad categories. Interestingly only one photograph, Cubans working in a sugar cane plantation (See Figure 14), was categorized as both economic and social by the 7th hour group.

In this next section, I will analyze the data and discuss the findings for the second research question. As student capacity to read visual texts evolved, so did their authority over meaning making. Students' use of the heuristics supported a more active approach for students to share authority in a more *open* relationship with the visual texts.

Question Two: A Shared Authority

The previous sections revealed the ways in which two groups of students used the I-CAN-C foldable to analyze nine different historical photographs. In this section, I specifically examine the relationship between capacity building to read visual texts and the shared authority to make meaning (Werner, 2002).

Werner (2002) explains:

> If students are to engage in multiple readings of images, they need to be positioned as interpreters. An image does not 'speak' apart from an interpreter; both share authority over meaning. Assuming authority, however, is difficult for students accustomed to searching for authorized, unitary, or fixed meanings. (p. 403)

Each time the groups used the I-CAN-C foldable to analyze a historical photograph, the students were building their capacities to complete multiple readings of visual texts and through the evidence make meaning of the visual text. The second research question examines this shared authority: How is shared authority demonstrated when a community of 9th grade U.S. history students has multiple opportunities to interpret historical photographs? In a *closed* authority relationship, the characteristics of a visual text and the instructional goals have more

authority over meaning. In a more *open* authority relationship, the individual student and the communal relations have more authority to make meaning. This is not an either-or relationship between *closed* to *open*. Because the reader and the visual text always share authority, the relationship is never completely *closed* or *open*. In this section, I describe the following concepts and their impact on shared authority: characteristics of a visual text, instructional goals, emerging student capacities, and communal relations.

Characteristics of visual text and impact on shared authority. The characteristics of a visual text are those features that have a voice in meaning making when students read a visual text. This voice comes from the creator of the visual text, in this case, the photographer who selected the content, the point of view, the format of the photograph and in some cases wrote the caption (Werner, 2006). Since both the visual text and the reader share authority, the characteristics of a photograph can influence how students position themselves between a *closed* and a more *open* authority relationship. Students reading visual texts are influenced by these characteristics, and at times privilege the voice of the visual text and positions the student as a passive reader.

Content and point of view of a visual text. Many elements make up a good photograph, in this section, I will focus on the authoritative voice of content and point of view. If students read a visual text through a technical lens, they consider what "design features are used for particular effects" (Werner, 2004, p. 224). Content as a design feature refers to the meaning, message, and/or feeling that a photograph project and not the subject matter of the photograph (Haggerty, 2005), as illustrated by this comment from Myra:

> There are different things you can say about a photograph. One person can look at a photograph and say it brings them like happiness by the way they are looking at it, . . .

And another person could say as it brings them sadness. (7th hour, personal interview, April 17, 2017)

For purposes of this research study, the contents of the photographs were not overly graphic and did not show the true horrors of war but provided enough details that students should have been able to understand the message behind the images. Photographs from the Spanish-American War, World War I, and World War II portrayed destroyed buildings, wrecked ships, foreign armies, and the effects that war can have on innocent civilians including the loss of life. For the students, the content of the photographs was self-evident because the visual text had more authority over meaning making. Students were positioned in a more passive role accepting the authority of the visual text to make meaning. Sue describes how a visual text often projects a message or feeling "about what's going on, . . . a snapshot of history, and with one picture you can tell everything about that one moment in time" (Sue, personal interview, April 17, 2017). Photographs such as the Cubans at Mantaza, the Lusitania victim parade, or the Chinese victims in Nanking may have had stronger voices because of the more explicit content of the photographs. Both groups realized the implied message of the photographs as the loss of life and reacted similarly.

While content connects the photograph to the emotions of the reader, point of view is another design feature that positions the reader of the photograph behind the camera in a more *closed* authoritative relationship. Point-of-view attempts to create a focal point to start reading a photograph and at the same time, pushes the reader to see certain features and form a specific perspective. The points of view varied among the nine photographs students were asked to read in that some of the photographs were taken from an Allied or American point of view, and other photographs were taken by a photographer from nations at war with the United States. Most of

the photographs showed events after they had occurred. A few of the photographs were snapshots of events as they were happening.

The impact of point of view on the groups was evident when the groups were sourcing the photograph depicting a German U-boat sinking an American ship shortly before America had entered World War I. Both groups recognized the adversarial point of view of the photographer, but Xander from 1st hour group best summed up the effect point of view had on meaning making when he stated, "I think they were German first off, because the photograph was taken from a German point of view" (1st Hour, personal observation, January 16, 2017, 6:30). The point of view of this photograph positioned the visual text with more authority over meaning making but also supported the group's ability to source the visual text.

The photograph "American victims of the *Lusitania*" (See Figure 11) is another example of how the point of view of a visual text may influence authority over meaning making. Students recognized the photographer was trying to focus the reader on "who the person was" who died in the photograph and recognize the "lives were lost" (1st Hour, poster project, January 13, 2017). The 7th hour group came to a similar conclusion by inferring that the photographer was trying to show "how people were respecting the lost [*sic*] of Americans overseas" (1st hour, poster project, January 15, 2017). Because of point of view, both groups could later infer the importance of an American death (the U.S. flag draped the casket), the impact it would have on those seeing this photograph, and how this death represented all those who were lost at sea because of German U-Boat attacks. These examples illustrate that the students' positions changed from a more passive role in meaning making to a more *open* authority relationship made possible by the authority of the visual text.

Format and presentation. Photographs come in a variety of formats and presentation styles which could influence how much authority over meaning a photograph has, and how the viewer makes sense of what they are seeing. Primarily black & white photographs were selected for this study. In Photo Set I (See Figure 5), all three photographs were taken before the start of the Spanish American War was stereographs. Stereographs present a clear example of how the format of a visual text can have more authority over meaning making. Stereograph has two nearly identical photographs placed side-by-side and each stereograph was depicted on the poster in the original card mat. A stereograph uses a pair of images to create a three-dimensional effect much like a virtual reality headset does today.

Unfortunately, the stereographic format complicated how each of the groups read the photographs by giving more authority over meaning making to the visual text. Students in both groups had no idea what a stereograph was and didn't understand why there were two photographs side-by-side that seemed to be identical. The 1st hour group decided the Stereograph represented before and after shots of the photograph. The 7th hour group had similar thoughts being influenced by the text-based clues, "American and Foreign Views" printed on the mat board of the photograph. During the Inspection Phase, the 7th hour group concluded that the side-by-side photographs represented "how Americans see it and the other side foreigners" (Elena, personal observation, December 7, 2016, 13:22).

Although both groups came up with an explanation for the two side-by-side images, only the 7th hour group carried this line of thinking on to the end of their analysis. During Phase Two, their initial hypothesis stated the photographer wanted to show "the two different views such as Americans thinking the Cubans are starving". Later during contextualization of the photograph in phase three, the group continued to reflect the authoritative voice of the images format when

they stated how photographer and the photograph were influenced by "the views of the people looking a lot different than where the photographer is from" (7th Hour, poster project, December 8, 2016). The authoritative voice from the format of the visual evidence even carried over into the group's final hypothesis, "how people think Cubans in Matanzas looked as well as how it really does" (7th Hour, poster project, December 9, 2016).

However, after their initial exposure to the first stereograph in Photo Set I (See Figure 5), the 7th hour students did not question or consider in their reading of the photographs why there were two side-by-sides photographs. While 1st hour students concluded that "was how they took pictures back then" (Xander, personal observation, December 9, 2016, 21:55) and never questioned the dual images again.

Finally, students were also perplexed by the formatting of a colorized photograph taken prior to World War II (See Figure 9). This photograph showed a single Japanese soldier in a pink shirt. The 1st hour students noticed this right away while they were reading the photograph during the Inspection Phase. Why the soldier was wearing a pink shirt is unknown and quite possibly was a result of the photograph having been colorized. The students, however, were drawn to this part of the image contriving situations because the imagery was too powerful. Trying to make sense for why a Japanese soldier might wear a pink shirt in a war. The students suggested the soldier was "female", "a medic", or a "power player" from a video game. The 7th hour group, which were all girls, made no mention of this soldier wearing pink and focused instead on what the soldiers were doing in the photograph.

Presentation reflects the ways in which readers access a visual text and how much authority is shared in the relationship. Although the quality of the photographs worked for this activity, selecting photographs from the internet may have impacted how the students read the

visual texts. Each photograph was resized to be larger with the thinking that four students would then be able to more easily see the photograph at a time. This caused some minor distortions of smaller details that a higher quality image might reveal limiting some of the authoritative voice of the photograph. For example, one student in the 7th hour group asked, "are these boats attached" about an object in the photograph that another student thought were people (7th hour, poster project, December 9, 2016).

Unfortunately, the posters could have been bigger because they limited the number of students who could effectively read each photograph. At any given time, students were either too far away or positioned upside down to efficiently read the visual text (personal observations). The small size of the poster also prevented more than one student from writing on the poster at a time especially since the students used most of the space for their questions and answers. Students in both groups usually wrote an average of 8-10 questions and placed approximately 15 sticky notes on each poster (personal observations). The presentation of the photographs left little room for students to show their thinking about context, interpretations, and findings beyond a short sentence or two. For example, group responses for "Big C" context was written as a list, while the "little c" context was usually written as a single sentence.

The caption. Captions written for photographs share authority in meaning making and can privilege the visual text with more authority over meaning that the reader (Werner, 2002). Students often relied on the photograph's caption to write their initial hypothesis. The longer the caption, the more their hypothesis mirrored the caption. Take for example the 1st hour group's initial hypothesis for a photograph depicting victims executed by the Japanese (See Figure 13). The students wrote that the photographer wanted to show "the people of the city being executed by Japanese soldiers" (1st hour, poster project, April 4, 2017) which was based on the following

caption, “Persons executed by the Japanese soldiers in various parts of the ground of Ku Ling Temple”. In another example from the 7th hour group, their initial hypothesis wrote, “the sneak attack that occurred on pearl harbor by the Japanese” (7th hour, poster project, April 4, 2017) based entirely on the photograph’s caption written as “. . . at Pearl Harbor following one of the Japanese sneak attacks . . .” Occasionally, students moved beyond a simple rephrasing and embellished their response adding comments such as “what the war was like at sea” (1st Hour, poster project, January 16, 2017) or “a shipwreck and other boats reacting” (7th Hour, poster project, December 9, 2016). Rarely did the groups' debate what was listed in the caption except to define words or to clarify the location of a photograph. Instead, the students appeared to trust the caption printed on the poster over their own ideas developed during the Inspection and Sourcing Phases impacting contextualization and the group’s final hypothesis. While inspecting the third photograph about imperialism, the 7th hour group decided that slavery as an institution was no longer in effect. However, during the Sourcing Phase students deferred to the caption when writing the group’s initial hypothesis, “slaves forced to work for their lives in a sugar plantation”. The 1st hour group concluded similarly that photographer wanted to show “slaves on a sugar plantation” (1st hour, poster project, December 13, 2016). Students in both groups based their initial interpretation on the caption.

The 1st hour students concluded that the photographer wanted to show “how slave[*s*] worked in Cuban plantation” while the 7th hour group wrote a similar response but expanded their hypothesis to include, “ . . . being forced to work on sugar plantations in order for other countries to get there [*sic*] resources” (7th hour, poster project, December 13, 2016). The working conditions of Cubans and the demand for sugar were also discussed as possible reasons,

but in the end, the 7th hour group accepted the authority of the caption to write their initial hypothesis.

Interestingly, shorter captions with fewer details gave students more authority over interpreting a photograph at this point in their analysis. Take the photograph depicting the destroyed town hall in Louvain, Belgium (See Figure 16). The caption provided little information for the students and as such, they had to rely on their imagination to fill in the gaps to make meaning. In this case, the 1st hour group suggested the photographer wanted to show "the aftermath of a battle and show what the weapons that did this can do [sic]" (1st hour, poster project, January 13, 2017).

Werner (2002) briefly mentions that the embedded characteristics of a photograph are often positioned in a more *closed* authority relationship depending on the instructional purpose for using the visual text. In this study, students were often positioned with less authority because of the characteristics of the visual texts especially when the students were first inspecting or sourcing a visual text. This was made evident when students became aware of or were influenced by the content, point of view, format and presentation, and particularly the captions that were made available for each photograph. The inclusion of a photograph's caption may have also swayed the groups away from accepting more authority in later steps.

Although the characteristics of a visual text situated the students as passive readers in the shared authority relationship, instrumental readings of visual texts laid the foundation for the students to assume a more active role in the shared authority relationship. Students were now able to build upon the characteristics of a visual text to think more conceptually in later readings. However, the presentation of the photographs in a classroom setting, as well as the caption, challenged the student's independence and ability to assume a more active role in meaning

making. The characteristics of a visual text are not the only voice in a shared authority relationship. Next, I will discuss the role of the classroom teacher has in meaning making in a more *closed* authority relationship with the visual texts.

Instructional goals and impact on student authority. Recognizing shared authority in a classroom setting, one must also acknowledge the voices of the teacher and the instructional goals of the lesson. Classroom teachers share authority in a more *closed* relationship through the instructional choices they make. These choices include the selection of resources, the lesson design, and the teacher's personal involvement while students are engaged in the learning process.

For this study, I selected the visual evidence students would investigate, designed the I-CAN-C foldable, and designed the lesson. Decisions made in designing the lesson included the selection of the corroborating primary source documents, creating the layout of the posters including the location of place markers, and the development of the inquiry-based learning activity that required the use of the I-CAN-C foldable for the study. For these reasons, my position as the student's classroom teacher may have privileged my voice in the shared authority relationship.

The historical photographs were selected with the intent of better positioning students to accomplish the curricular objectives. The curricular objectives for this yearlong unit were to explain why America entered three wars between 1898 and 1945 with themes focusing on the social, political/military, or economic cause for each war. When I constructed the classroom tasks of using historical photographs, the images I selected implied a level of scaffolding to support student's ability to meet the curricular objective. In each photo set, images were chosen to represent the social, political/military, and economic causes for each war. This scaffolding

may have positioned the visual texts with more authority over meaning making. Hence, the instructional design of the lesson and the choice of photographs selected might have had an influence on the shared authoritative relationship of the reader and the visual text.

Some of the questions on the I-CAN-C foldable may have had an impact on the student reading the visual texts in a more *closed* authority relationship. Both groups of students commented that the foldable successfully guided them through the thinking process "by showing you the steps you need to have done" (Xander, audio blog 9, January 18, 2017). The foldable asked students to think about when and where a photograph was taken as well as study who the photographer was. To support contextualization, students were asked to relate the visual text to major events happening in the world and to frame the photo specific context. The most direct question, and therefore *closed* authority question, asked students to reflect on specific evidence that might explain the contextual conditions for why the photograph was taken. Guided by the foldable, the students were asked to consider: "How might context impact both the photographer and the photograph taken?" (see Appendix A). This was the only question besides the instructional goal that was printed on the poster.

Privilege of teacher authority. I recognize that the participants were more used to a teacher-centered classroom, and my efforts early on were to push authority over meaning making back on to the students during this case study. Occasionally situations occurred when students from both groups asked me questions about the heuristics, details in the visual texts, and sometimes my interpretation of a visual text. Seemingly out of habit, they sought my authority to resolve conflicts and make meaning. Early in the study, I avoided direct instruction to move the privilege of voice to that of the group. For example, after retrieving a textbook reading, Norman got his group started by suggesting to the 1st hour group that the visual text was taken

"seven years after Hawaii and a year before the "Open Door" note" (1st hour, personal observations, December 8, 2016). For the next several minutes the group sat quietly looking at their readings and the foldable before I suggested:

Duane: Are you looking for something specific?

Sara, Dominic, and Norman: (*Nod their heads in the affirmative*)

Duane: Look for something general, broad ideas. What is this about, what is going on right now?

Sara: (*Reading from the textbook*) America wanted to extend trade with China.

Another couple more minutes pass as the group looked quietly once again at their textbooks or at each other for answers. Norman asked the group for suggestions about what to do:

Norman: We are looking for different . . .

Xander: Things that happened during the time period.

Duane: What is the time period?

Xander: 1898

Duane: Well that is a year. What is this era known as? What is going on in this era?

Norman: Imperialism.

Duane: So, I would start with that for your context. (1st hour, personal observations, December 8, 2016)

Based on my suggestion, the 1st hour group added the following to their poster near the big letter "C": "American Imperialism was beginning, Trade with China was a big thing, the sugar market was big, Panama Canal built" (1st hour, poster project, December 8, 2016). My reaction was the same with both classes as I choose to push authority over meaning making back to the students to address concerns I was seeing especially during the first three days of the study.

In a similar situation, the 7th hour group was stuck between two corroborating sources (See Appendices Q & R) that had two competing explanations as to what happened to the *U.S.S. Maine*. Connie asked me about the differences between the two newspaper accounts:

Connie: So, is it an accident or not? One says it is.

Duane: Isn't that a question all historians face?

Elena: Was it an accident?

Duane: I am not going to give you the answer. You have to figure that out for yourself.

Group: (*Laughs)*

Duane: Well how does your context help you think about the answer? And the other thing is you're trying to find the right answer, but your goal is to interpret the photograph and think about what might have influenced the photographer or the photograph. (7th hour, personal observation, December 12, 2016).

My responses to the group did not answer their questions directly but were intended to be supportive of group decisions, thinking, and authority over meaning making. In this example, the students eventually went with a third unexpected interpretation based on a contextual understanding that the photographer might have been influenced by "how people would react to the picture and what they would do in order to get the news [they] wanted" (7th hour, poster project, December 12, 2016). The group's decision showed a more open authority relationship over meaning making. My voice in the shared authority relationship was more active early in the study until the students in both groups were able to think and use the heuristics more independently as active readers and interpreters.

Conclusion. Student efforts to read and interpret the visual text began in a more *closed* authority relationship because of my role as the student's instructor. My authority over meaning

making was evident in visual evidence I selected, the lesson I designed, the choice to use I-CAN-C foldable, and to some degree my personal involvement as the classroom teacher in the learning process. However, the students' role became more active once they had a better understanding of the instructional goals and how to use the heuristics more independently. In the next section, I will describe various situations in which the students themselves became active readers in a more *open* authority relationship with the visual texts.

Emerging student capacities strengthen student authority. The I-CAN-C foldable was designed to support student independent use of the heuristics to analyze historical visual evidence. Even though the I-CAN-C foldable provided structure for the group's inquiry, the procedures did not answer their "questions with information about the photo" (Norman, personal interview, April 17, 2017) or provide "a lot of information" (Connie, personal interview, April 11, 2017). According to Connie, the I-CAN-C foldable helped "the group to think, about how fast we are going, and how accurate we are at analyzing the photo" (7th hour, audio blog 9, January 18, 2017). In this way, the I-CAN-C foldable may have positioned the students with the capacities to be more active readers and interpreters to investigate the essential question in more *open* authority relationship as active interpreters.

Another factor historical imagination was fundamental to realizing a more *open* authority relationship as students worked their way through each phase of the I-CAN-C foldable. However, how much authority a student had over meaning making was relative to their capacities to read and interpret a visual text. With each new reading to source, contextualize, and corroborate thinking to write a final hypothesis, students reread the visual text through separate lens moving along Werner's (2002) continuum (see Figure 1).

Student historical imagination. Both the Inspection and Sourcing Phases were achieved through a more *closed* authority reading, but the application of historical imagination by the students turned the revealed details into a narrative. Using historical imagination to create a story about "what's going on before or after the picture was taken is always helpful for figuring out why it was taken" (1st hour, audio blog 14, April 14, 2017). Thus, students' success relied upon the use of historical imagination to transition their thinking to a more *open* authority relationship prior to the students making meaning from the evidence they uncovered after sourcing, contextualizing a visual text.

Students approached each new photograph through an instrumental reading of the visual text during the Inspection Phase. Although the visual text had more authority, students in both groups used their imagination to connect the details they were gathering together. Using historical imagination to construct meaning from visual evidence was a purposeful task for both groups. The details the students uncovered from the historical evidence came from the voice of the visual text, but they had to be perceptive to pick up on those little nuances that made the person in the photograph a man, but not just any man but a "skinny dude" (7th hour, personal observation, December 7, 2016, 9:20). The rich details uncovered moved their reading from an instrumental to a narrative reading where a story began to unfold. Students were taking on more authority over meaning making in a more *open* relationship.

For example, while playing the I-Spy game to inspect a photograph taken before the Spanish American War, gameplay inspired the students to form a narrative about the photograph:

Connie: A sinking ship. What's that right there?

Elena: Part of the ship, like could that maybe be the sail? Whenever boats have up there, the sheet thing. I-Spy something in the water.

Connie: Is that like another ship, over here?

Elena: Yea I think so.

Connie: Looks like a hanger . . . OK, the thing I'm getting at is we are looking at a wrecked ship, right? And the other boats reacting. (7th hour, personal observation, December 8, 2016, 16:51).

Even though gameplay quickly evolved into questions, the details discovered, and their imagination created a story about a wrecked ship with people who needed to be rescued. Their thinking was purposeful using evidence from the photograph and their imagination to piece together an early interpretation of the visual text. Eventually, "a shipwreck and other boats reacting" would become their initial hypothesis for this photograph (7th hour, poster project, December 7, 2016). However, the Inspection Phase could lead to overly imaginative thinking when students take on too much authority. Such as Xander's idea that mermaids or Peter Pan had sunk the ship, (1st hour, personal observation, December 13, 2016, 3:00).

Asking questions during the Inspection Phase also relied heavily upon the more authoritative voice of the visual text and student experiences playing the I-Spy game. The purpose of the I-Spy game was to locate evidence from the photograph, so the group could later write an initial hypothesis. In the photograph of starving Cubans taken at the start of the Spanish American War, the 1st hour group created the following list of questions:

What is this structure?

What are there [*sic*] jobs?

Is that a mule?

Is this their house?

Is this a family?

Why are they bald?

How long have they been starving?

Is this a concentration camp? (1st hour, poster project, December 7, 2016)

This list of questions was written down on the group's poster indicated how they had accepted more authority for developing a narrative realized through the details discovered during gameplay. Questioning and their imagination fill in the gaps to the story that the details from the historical photograph had not revealed. The group "thought this was just some starving people in a field who didn't have a house. That's just what we thought. We asked more questions and thought about what the photographer was thinking, . . . And we figured out what it [photograph] was" (Xander, personal interview, December 19, 2016). The 1st hour group had accepted more authority over meaning making and thought this was a photograph of a "concentration camp", which with the use of the heuristics, they would later find out to be true. The 1st hour group later corroborated their thinking about what the photographer wanted to show using primary source text-based documents (See Appendices O & P) at the end of phase three. The group's final hypothesis concluded the Cubans were "prisoners of war, and [their] starving because there [*sic*] at a concentration camp. The U.S. when [*sic*] to war because of the sugar market" (1st hour, poster project, December 8, 2016). By playing the I-Spy game and questioning a visual text, students were taking on more authority over meaning making, actively thinking and engaged in their learning, and developing skills as content area experts (Moje, 2008).

While historical imagination appeared to play a significant role during the Inspection Phase, reading visual texts to source a photograph also relied upon the group's imagination to move beyond what the I-CAN-C foldable suggested. Using the photograph of a sinking

American ship, students in both groups recognized the point of view of the photographer as German and was positioned in a German submarine when the photograph was taken.

The 1st hour group first wrote "what the war was like at sea" as their initial hypothesis (1st hour, poster project, February 16, 2017). The group discourse that followed was a series of challenges and counter-challenges (Mercer, 2004) where each student accepted more authority over meaning making. Their discussion connected clues gained from sourcing the photograph and their imagination, but also they began to justify their thinking about the visual text, "think about it. If there is a boat called the *Illinois* it would be an American boat. And they killed us, these people . . . by a German submarine" (Dominic, personal observation, February 16, 2017, 29:35). The group then revised their initial hypothesis on the poster by adding, "German submarine attacking an American ship" to their hypothesis (1st hour, poster project, February 16, 2017). Similarly, the 7th hour group concluded the photograph was influenced by "the actions Germany took in order to win the war" (7th hour, personal observation, January 17, 2017, 18:25) after deciding that the photograph portrayed a "battle between American and German ships" (7th hour, poster project, January 17, 2017). Both groups sourced the visual evidence applying historical imagination and point of view to frame their thinking about who the photographer was to create a narrative about what the photographer wanted to show.

Multiple readings and heuristics. The I-CAN-C foldable asked the students to reread the photographs multiple times, each time through a different lens endorsed by evidence revealed by the heuristics. The skills students needed to analyze historical photographs were introduced earlier in the semester to encourage students to "look in detail at the photograph, . . . look in depth at everything" (Elena, personal interview, April 11, 2017). However, using the heuristics independently required "patience . . . to do everything in detail" (Elena, personal interview, April

11, 2017). Scaffolding was provided by the I-CAN-C foldable for students to "see the full perspective of what the photograph wanted to display" (Myra, personal interview, April 17, 2017) as students began taking on more authority over meaning making. As Werner (2002) suggested, each reading positioned students to think differently about a visual text along the *closed-open* continuum (See Figure 1). As mentioned previously, students were more passive readers during the Inspection and Sourcing Phases using the visual text as a source of information.

However, each new reading changed the degree of authority the group had with the visual text. Students adopted a more active role in interpreting an image once a narrative about the visual text started to develop. The groups began altering their narratives after contextualizing and connecting the visual evidence to corroborating sources. Depending on the purpose of the reading, control shifted from a more *closed* narrative reading to a more active indicative reading, and sometimes even read a visual text through an editorial reading. Eventually, the groups were ready to tackle the final step taking on nearly all authority over meaning making to write their final hypothesis. Finally, at the end of the study, students were given one last opportunity as active readers to reflect on all the photographs collectively.

Narrative readings. In phase one and two, each visual text was more passively engaged uncovering rich details students used to question and frame a narrative about the visual text. For example, their conversations during the I-Spy game were ideal for creating a fund of common knowledge about the visual texts. For the groups to construct a narrative, they had to become more active readers even though they were still reliant upon the authoritative voice of the visual text. A narrative reading from a 1914 photograph picturing the ruins of a Town Hall in Louvain, Belgium (See Figure 16) produced enough evidence each group could construct a story about

what had happened. The 7th hour group's narrative reading portrayed a choice between "the construction or disaster of the town hall, Louvain" (7th hour, poster project, February 12, 2017) while the other group formulated a theory around the "aftermath of a battle, and to show what the weapons that did this can do" (1st hour, poster project, February 12, 2017).

Indicative readings. Students were developing their abilities to become more active readers and move beyond a literal interpretation of a photograph with an indicative reading. Indicative readings infer the contextual conditions of a visual text. In Phase Three, students were asked to explain how context might have influenced the photographer and the photograph after establishing the "Big C" and "little c" context of a photograph.

For example, an indicative reading of a photograph depicting a torpedoed U.S. ship led the students in the 1st hour group to connect their thinking from the Inspection Phase to realize the reasons why America had entered World War I. Based on a narrative reading of the photograph, students wrote, "Germany starts a war with the U.S. by sinking the *Illinois*" (1st hour, poster project, January 16, 2017). The students then applied context to their narrative after an indicative reading to speculate that the German photographer took the photograph to show "fear and brutality" (1st hour, poster project, January 16, 2017) with the hopes of preventing a war with the United States, a war America was trying to avoid. The 7th hour group also read the same photograph indicatively suggesting a similar theory, the photograph reflected "the action Germany took in order to win the Great War" (7th hour, poster project, January 16, 2017). Both groups inferred the contextual conditions indicatively based on the following contextual clues established in phase three: "Great War", "Alliances", "Ocean", "day time", "on a ship" and a "battle between an American and German ship" (7th hour, poster project, January 16, 2017).

Another example showing how the groups transitioned to a more *open* authority relationship occurred at the beginning of the Sourcing Phase. Discovering in phase two that a German seaman had taken the photograph, Xander added to the narrative by suggesting "the German photographer was showing . . . their country . . . shooting down an American ship" and that this action would lead to "war with U.S. by sinking the *Illinois*" (1st hour, personal observation, January 16, 2017, 6:30). This example shows how the group started with sourcing the visual evidence and through more active reading, contextualized the photograph to realize German submarine warfare was a reason why America declared war. Thus, reading a visual text multiple times moved authority along the continuum (see Figure 1) from a *closed* to a more *open* relationship (Werner, 2002). The 7th hour group came to the same conclusion, adding to their narrative that the "battle between American and German ships" (7th hour, poster project, January 17, 2017) would eventually cause America to enter World War I (7th hour, observation, January 17, 2017, 10:41).

Editorial readings. Reading for context was also conducive to a more active editorial reading of the photographs in phase three. The 1st hour group's reading of "Starving Cubans at Matanzas" (See Figure 10) showed students making an editorial reading from their claim that the photographer wanted to show "what the American and Spanish war was doing to Cuba[ns]" (1st hour, poster project, December 8, 2016). Similarly, the 7th hour group's editorial reading became evident as the group described how the audiences during the Spanish American War would read the visual text "with your own eyes . . . breaking news" connecting the impact of this photograph to someone living today (7th hour, personal observation, December 8, 2016).

Reflexive readings. A key skill that made the transition from a *closed* authority relationship to a more *open* authority relationship was the student's use of historical imagination.

Historical imagination was not a taught skill during this research study but developed as students began thinking more conceptually about the visual text while becoming more proficient with the three heuristics.

Early during a group's inspection of a visual text, imagination played a critical role when making meaning during narrative readings of the visual text. During the Inspection Phase student narratives sometimes became overly imaginative with the potential of impacting their thinking when writing the group's final hypothesis. However, meaning making became more objective when historical evidence was factored into the group's thinking. The group's skillful use of the heuristics while reading a visual text uncovered evidence that tempered overly imaginative thinking. Reflexive and other open authority relationship readings were made possible because of the student's reliance on historical evidence.

At the end of the study, the groups were given an opportunity for a more *open* authority reading of all nine photographs together through a reflexive reading of the photographs. A reflexive reading occurs when students "share reactions, discuss similarities, differences, and connections across those reactions, and focus on what these reactions imply about the group itself" (Werner, 2002, p. 419). Norman from the 1st Hour group explained how his group "all value[d] human life" (1st hour, communicate learning task, April 7, 2017). Sara explains that they "were upset because most of the photos valued death and also, how many people in the past got hurt" (Sara, communicate learning task, April 7, 2017). This thinking led Dominic to voice his concerns about the future when he asked, "are we going to another war?" (1st Hour Group, communicate learning task, April 7, 2017). Much like the 1st hour's reflexive reading, the 7th hour students were also asked to share their reactions to the photographs. They felt "sadness because in every poster many people died from bombing. We all value life and don't think it is

something that deserved to be wasted" (7th Hour Group, communicate learning task, April 7, 2017). However, Xander from 1st hour separated himself from the others by writing, "I've seen and read bad things, so this isn't too bad . . . they were disgusted all the death and destruction. They don't like war or violence" (1st Hour Group, communicate learning task, April 7, 2017).

Establishing the final hypothesis. After reading each historical photograph multiple times to inspect, source, contextualize, and corroborate their thinking, students were ready to write their final hypothesis about what the photographer wanted to show. Essentially, the students pulled everything together they had learned about an image in a more *open* authority relationship with the visual text. The final hypothesis did not represent anyone of Werner's readings, but a compilation of all readings previously completed. Sometimes the final hypothesis changed little because the authority of the visual text was too strong, think of the Cuban Sugar plantation photograph (See Figure 14).

But generally, the group's responses for the final hypothesis best exemplified a more open authority relationship with the most agency because their interpretations represented an understanding of the visual text based on evidence skillfully gained through the heuristics. Continuing with the same example of the German submarine attack, the 1st hour group started with sourcing to discover that the photographer was German. They then built upon the context of the visual text through an indicative reading to find the photograph was taken before the United States was involved in World War I even though they wished to remain neutral. Students came to realize that German submarine warfare was a reason for why America eventually declared war. Once the group brought in corroborating sources (See Appendices Y & Z) that provided reasons for Germany's action, a final reading of the visual evidence from the sinking of the *Illinois,* (See Figure 12) produced their final hypothesis. The 1st hour group wrote,

"Germany took [the] side with Mexico, Germany was attacking all American ships to put fear and brutality in America" (1st hour, poster project, February 15, 2017), insinuating Germany was forming an alliance with Mexico and wanted to scare the United States.

Another example of a more active role in meaning making is the way the 7th hour group pulled together multiple readings to write their final hypothesis. The students used historical imagination to construct a hypothesis about what happened to the Town Hall in Louvain, Belgium (See Figure 16). Earlier during the Inspection Phase, students used their historical imagination skills to contrive two narratives about the photograph, either the destruction or the rebuilding of a town hall after a battle during World War I. These two theories stayed with the group until the students corroborated their thinking (See Appendices U & V) eventually using evidence to conclude the photographer wanted to show "how they rebuilt the Town Hall of Louvain after the massacre" (7th hour, poster project, February 12, 2017). The addition of the word "massacre" reflected how they imagined the actions of German soldiers in the town killing civilians described in the corroborating primary text-based documents (See Appendices U & V).

Students in both groups began as passive participants in the shared authority relationship the first few times they read a visual text. But with additional readings, students become more active readers with the capacities to find the evidence needed to write a well-supported final hypothesis. The groups' interpretations emerged and continued to evolve. Students in both groups transitioned from a more *closed* authority relationship to a more *open* authority relationship with each new reading attempted and student conversations were a critical component of meaning making.

Conversations at the very beginning of the study focused primarily on procedures. But once the groups were more comfortable with using evidence and had the capacities to read visual

texts, constructive conversations occurred that stimulated and strengthened a more *open* authority relationship. Students used a narrative reading to inspect and source the visual evidence. Next, groups reread the visual text indicatively to contextualize the evidence. The final act was a culmination of previous readings, as groups began writing their final hypothesis as active readers with a much more *open* authority relationship. Occasionally other types of Werner's (2002) readings were attempted, groups supported each of their readings of the visual evidence using historical imagination continuously pushing students to be more active readers. Werner's (2002) different types of reading suggests agency increased on the part of the students as they moved from the first reading to the last one. In the next section, I will discuss how the voice of the community was another voice in the shared authority relationship.

Influence of communal interpretations on shared authority. In this section, I will examine authority through the lens of a group exercising a more *open* authority relationship with the visual texts. Participants in this study did not work in a vacuum as Myra describes:

> We really worked as a team to help us determine what the photographer wanted to show in his photograph. So, taking each step and slowly going through all of them making sure everyone understands what is happening, each view from each person in the group and everyone having [sic] a say about what they thought was happening in the photograph. . . . I don't think we had anything that didn't work for us. (7th hour, audio blog 7, December 20, 2016)

Students shared questions, thinking, and interpretations as they read and reread each of the visual texts to inspect and analyze the visual evidence using the heuristics. In addition, there were opportunities for students to be experts within their groups. Sara's Cuban cultural background supported her group's efforts in analyzing photographs taken in Cuba, while Norman's strong

interests in military history provided insight to both the causes for and the effects of war. And in general, group members seemed to value ideas and expert knowledge when presented by other group members. As such, the community had a voice in meaning making when groups read the visual texts. Connie recognized the role of the community to find "many meanings in a picture and not just one. Different people can see different things in the picture" (7th hour, personal interview, April 11, 2017).

The first time both groups encountered multiple interpretations was during the Inspection Phase. Students in both groups pointed out specific details during gameplay to see "what each person sees first. . . . for us to better understand what the picture is about" (1st hour, audio blog 1, December 2016). Students also shared questions about the visual evidence and brainstormed possible interpretations. As Norman explained, hearing "questions that other group members asked helped me think a little bit more about my questions and help me think if I was really looking at the photograph in the right way" (1st hour, personal interview, February 25, 2017). Group discussions also strengthened the students' ability to source and contextualize the photographs as "everyone worked together, and the things one person couldn't do, someone else helped them do it" (1st hour, audio blog, January 22, 2017).

Thinking out loud as active readers were common within the groups while using the heuristics to read the visual text. While looking at a photograph of Cubans on a sugar plantation (see Figure14), the 7th hour group reread the photograph to contextualize the image. Sue speculated that America might be the reason behind Cuban slaves working hard because "America had annexed Hawaii? If America could do this to Hawaii they could do it to Cuba" (7th hour, personal observation, December 8, 2016). Sue was exploring a plausible explanation behind the subject of the photograph with her group. Sue suggested that America may have been

the cause of their conditions by applying her contextual understanding of American Imperialism to her reading of the visual text. At the same time, Connie read the photograph differently saying that:

> Americans could have just came [*sic*] to took [*sic*] a picture of it. Maybe the photographer . . . saw that [point at the visual evidence]. Maybe it's like breaking news. You don't know how bad it is until you are there and see it with your own eyes". (7th hour, personal observation, December 8, 2016)

Two different readings produced competing interpretations as to America's role and interests in Cuba prior to the start of the Spanish-American War. After further discussions, the group went with Sue's idea. With either theory, the students applied considerable contextual understanding to their reading of the photograph in a more *open* authority relationship. Seeing "with your own eyes" signifies a certain level of perspective taking through an editorial reading of the visual evidence to realize how a photograph can impact the reader. An editorial reading of the photograph occurs when students "attempting to see and feel from that point of view . . . Of course, this identification is easier if the reader assumes some common experience" (Werner, 2002, p. 411) "like breaking news" (7th hour, personal observation, December 8, 2016).

Keep in mind that members of the group produced two theories, one theory composed by Sue who read the visual text indicatively, and another theory that was shared by Connie. According to Elena, "it's okay to see things differently cause in our group one of us would see something one way, and someone else would see it a completely different way. It shows how it can like the same thing, and two people can see it differently" (7th hour, personal interview, February 25, 2017). Both student's theories represented a more *open* authority relationship with

the visual text. Everyone in the community listened respectfully to the two competing ideas and were made aware that there can be more than one interpretation of a visual text.

In the last phase, as groups prepared to write their final hypothesis they relied upon the collective resources of the group. Their discussions reflected the importance of different interpretations and that each interpretation was just as good as another. As Myra described, "everyone had different points of view and we kind of had to try to connect them together to write a one really good one" (Myra, personal interview, February 25, 2017). Prior to writing their final hypothesis, the groups read and discussed the primary source documents sharing "what they thought was important. I think we all see things, different information differently, and if someone misses something someone else might catch something someone else missed" (7th hour, audio blog 11, January 22, 2017).

Part of their discussions included wading through individual interpretations built from their previous readings of the visual text to come to a consensus as to what the photographer wanted to show. Even after consensus, students would remain openminded to other ideas voiced in the community as possible interpretations for their final hypothesis. In the 1st hour group, the students debated possible theories as to what happened to the American battleship *U.S.S. Maine* at the start of the Spanish American War:

Norman: Photographer wanted to show . . . ?

Dominic: It was accidental, . . . no, it wasn't accidental.

Xander: They did it to themselves. Do you think they actually died or did they fake their deaths?

Dominic: Some of them survived.

Norman: Like a strategy?

Xander: I think they did it just to get out being in the war.

Norman: My article was kind of boring, it didn't say a whole lot.

Xander: So are we going to go with them faking their own deaths.

Sara: That is the only one that makes sense.

Xander: An accidental explosion.

Norman: Oh, you go into the harbor not thinking they were Spanish. The photographer wanted to show . . .

Dominic: How Americans faked their deaths to get out of the war in Cuba.

Norman: I feel like the photographer wanted to show . . . wait they say it was an accidental explosion.

Xander: The photographer wanted to show how they faked their deaths for a tactical advantage.

Norman takes some time reading the photograph and looking over his corroborating sources (See Appendices Q & R).

Dominic: I think the photographer wanted to show how much damage and . . .

Xander: and death?

Dominic: yea, how much damage and death there was.

Xander: How much damage and death the bomb caused.

Norman: Read what he had written on their poster to the group, "how much damage and death there were, there was. (1st hour, personal observation, December 13, 2016).

Some of their theories, "accidental" vs a "bomb" (1st hour, personal observation, December 13, 2016) was justified by evidence discovered from the corroborating newspaper

accounts (See Appendices Q & R) they had read as a group. On the other hand, Xander's theory about faking their deaths was not based on any evidence from the corroborating text-based documents, but his imagination instead. In the end, the 1st hour group did not make a decision and simply wrote "how much damage and deaths there was" (1st hour, poster project, December 8th, 2016) for their final hypothesis. This discussion exemplifies the shared authority between students and photographer.

Similarly, the 7th hour group also took on the same challenge as the group faced the dilemma of choosing between two different explanations for what happened to the *U.S.S. Maine* at the start of the Spanish American War. Each student's reading of the visual text was influenced by the accompanying newspaper account the student had read. Much like the 1st hour, the 7th hour students could not decide. However, 7th hour approached their final hypothesis differently. Unable to decide, the group accepted Connie's interpretation that the photographer was influenced by $50,000 reward (See Appendix Q) because he "wanted to get more information" about what happened (7th hour, personal observation, December 12, 2016: 32:10). The group further decided that no one at that time knew what happened to the *U.S.S. Maine*. The group's final hypothesis was more elaborate by suggesting that "the photographer wanted to show the destruction to others and to try to get information to figure out what happened" (7th hour, poster project, December 12, 2016).

Group discussions were spaces where students acknowledged each other's thinking (Mercer, 2004), made connections, or shared or added to theories, sorting through theories as a group exposed the readers to multiple possibilities, that there was more than one way to read and interpret a visual text. This was especially true when the groups were producing a final hypothesis for a visual text even though discussions and thinking to create a group's final

hypothesis relied heavily on the corroborating sources. The results of the student's conversations were a more *open* authority relationship but the voices of the group reading and interpreting the historical photographs. During observations, interviews, or when posting their thoughts to prompts on their audio blogs, the group was always in the forefront of the students' responses. Group members rarely used the pronoun "I", and almost always said "we" even when asked questions about their own individual role in the group. Even though groups' also shared authority over meaning making, sometimes student voices became distractions or were left unheard. Individual students might challenge the *open* authority relationship the group has with the visual texts.

Community challenges to open authority relationships. Sometimes group dynamics restrict the potential for a more *open* authority relationship that working in communal space might bring. At times students did not always realize the full benefits of reading visual texts as a community of readers as Werner (2001) had envisioned. Working as a group and keeping all students involved in the rich discussion was challenging at times. Reading and interpreting the visual texts in a group was implied part of this study that was never explicitly taught. There were times when students in both communities expected to be told what to think and needed guidance on how to talk with other groups members. To be fair, this was more common at the beginning of the study before students had a better grasp of the expectations and how to use the heuristics. Once the students had the capacities to read the visual texts, strong individual voices had opportunities to dominate group discussions. In the 1st hour group, Norman's interest in history encouraged his group to turn to his expert voice to tell the group what he thought was the "correct answer". Elena and Myra in the 7th hour group were often the only two sharing their

thinking during group discussions while the rest of the group listened. At the end of the study, Myra completed many of the steps on her own.

Some voices were distractive or misleading, such as Xander throwing out fanciful theories. Occasionally, Xander's outside of the box thinking provided insight, but his exuberance for offering overly imaginative theories often misled his group down fanciful rabbit holes. For example, Xander suggested several imaginative theories before convincing the group the sailors "did it to themselves. . . they faked their deaths to get out of the war" (1st hour, personal observation, December 13, 2016, 3:00). Zander's interpretive authority about sailors on the *U.S.S. Maine* who "faked their deaths" resulted in misinterpretations and stayed with the group until the end, when his group was able to corroborate a richer meaningful thesis that was tied to historical evidence.

Throughout the study, Xander appeared to like being an outsider. He often participated without having retrieved any materials such as a pencil or the foldable from his backpack. When he did have such materials available, he rarely referenced the foldable to analyze a photograph, or to directly participate in any of the steps described on the foldable. He appeared to always be listening to group discussions but rarely was the visual text "engaged carefully" with evidence to support his claims. Claims made by Xander "disrespected the text". As a result, his "interpretive authority resulted in misinterpretations, and a lost opportunity for a productive discussion" by his group (Werner, 2001, p.423).

By the time the 1st hour group began reading the final set of photographs, Xander was unable to employ the heuristics with the same level of confidence that the rest of his group was able to do. While his fanciful ideas were acknowledged and humored, the community rarely acted upon them. Once the community had a chance to carefully work through the heuristics to

read a visual text, the group would develop a reasonable interpretation based on the evidence they had collected to inform their interpretations. At this point, Xander began to realize that his group no longer valued his interpretation of the visual text, and he began to separate himself from the community. In interviews and audio blogs, he began to move away from "we" in his responses, referring to himself as "I". In another situation, Xander even mentioned how he thought the rest of the group thought differently than he did. Xander began acting like an outsider who was no longer committed to the community and rarely got out his foldable, readings, or resources of his own volition. When Zander was asked about his ability to read and interpret the visual text, he thought "the textbook had more of an explanation, because we made the hypothesis, but they were the experts" (1st hour, personal interview, April 17. 2017).

The 7th hour group also faced challenges in meaning making. Sue became less involved in group discussions once the students became more comfortable reading and interpreting the photographs. When offered to read for the group or write on the poster, she rarely did so, usually giving a reason why she would not be a good candidate for the job (7th hour, personal observation, December 12, 2016). Sue's lack of confidence in her abilities was also evident during her interviews where she frequently demeaned her own responses and her unwillingness to accept praise. When asked what she needed to work on, Sue explained, "I guess I was the only thing that needed to be improved. I barely talked (if at all). I did contribute in the sticky notes, but I barely said (or did) anything, . . . which I guess I'm fine with" (7th hour, audio blog, January 20, 2017). However, Sue always seemed to be an active listener in the group, followed along with the group through each of the steps with materials in hand and was often first to get out textbook readings or look to her foldable for guidance that other students mimicked. When I asked Sue questions about what was happening or what she was thinking during the study, her

responses told me that she was assuming a more *open* authority relationship with the visual texts through her strong response (7th hour, personal observation).

Concluding Thoughts

During this research study, agency among the students began to develop as suggested by Werner (2002) while students were immersed in the three instructional conditions for reading visual texts. Both groups exhibited capabilities for peer-to-peer engagement using the heuristics to analyze historical photographs where group members could negotiate meaning after multiple readings using the I-CAN-C foldable. Keep in mind this was a case study, and the group was the case, not the individuals. Like in any community, there will be individuals who do not conform or who were marginalized.

Both group's journeys reflected an inquiry learning process where the group questioned themselves and the primary sources to explore possible answers to the essential question. Both groups revealed a variety of details after reading a visual text that a single viewer might have overlooked and encouraged the group to take more responsibility for their own learning. In later phases, student use of the heuristics tended to move the discourse away from simple acknowledgment and agreement of ideas to a richer dialogue of critique and constructive challenges of each other's interpretations (Mercer, 2004). Hence, the intricacy of publicly sharing their thinking and ideas in all three phases also provided opportunities for students to "consider explicitly how they interpret images" with their groups (Werner, 2002, p. 422).

In Chapter 5, I will discuss the students' growing capacities to read visual texts. Reading visual texts involves a shared authority on Werner's (2002) continuum (See Figure 1) that is not a simple dichotomy, and it is a complex relationship. Finally, I will explore an emerging sense of agency which was developing among the students within their reading communities

Chapter Five: Findings

"I think the most important lesson that I learned was to work together as a group and say everything that was on my mind even if it wasn't correct . . . the group would tell us what was correct, and we didn't judge each other for what was said because everything was right" (Myra, personal interview, December 19, 2016).

This study provides a rich description of Werner's (2002) conceptual framework as it applies to students reading historical photographs. Werner's work illustrates the potentially unique nature of visual texts as historical evidence. Asking students to read historical photographs as a source of evidence requires a set of skills similar to what historians use to analyze text-based documents. Wineburg's (1991) heuristics were an obvious choice to accomplish this goal. These heuristics are recognized as a critical cognitive process that historians use when engaging in historical understanding. The I-CAN-C foldable was designed for this study to support student thinking by integrating Werner's (2002) conceptual framework with Wineburg's (1991) heuristics to engage students to act and think like a historian.

Using Werner's (2002) conceptual framework in this study put me in a position to observe two groups of students empowered to read a variety of historical photographs. I examined their experiences using the thinking skills of a historian and how the students became more confident in their skills to read a visual text. Student artifacts from the field, audio blogs, interviews, and observations provided insight into their thinking as both groups took on the challenges of and assumed responsibility for interpreting the visual text through multiple readings. Because of this experience, I can respond to my research questions, which were the following:

1. How do 9th grade U.S. history students build the capacities to read and interpret historical photographs using the heuristics of sourcing, contextualization, and corroboration?
2. How is shared authority demonstrated when a group of 9th grade U.S. history students have multiple opportunities to read and interpret historical photographs?

To examine these two questions, two groups of students volunteered to participate in this multi-case research study. Students in both groups fostered Werner's (2002) notion of opportunity and capacity building through Wineburg's heuristics, and using these heuristics, students accepted more authority over meaning making. This study also revealed two emerging communities of readers who shared the experience in a safe and supportive environment where students could assume more authority over meaning making. As anticipated by Werner (2002), all these constituent elements, authority, opportunity/capacity, and communities of readers strengthened student agency to read visual texts by students in both case study groups.

In this multi-case study, the examination of shared authority over meaning making was the phenomenon under consideration and student thinking was made visible through student discourse within their respective communities. Analysis of each case study group revealed a story of how the students applied Wineburg's (1991) heuristics to interpret several historical photographs over a five-month period within a yearlong American History class. Collectively, the experiences of both case study groups demonstrated a richer and more robust accounting of how authority was shared and the students' abilities to act as agents when reading historical photographs. Essentially, when students have more authority and opportunities to build their capacities to read visual texts within a community of readers, student agency to read visual texts is enhanced.

This chapter briefly summarizes the findings of this research and the implications for practice. First, I will highlight the importance of the Inspection Phase for building the capacities to think like a historian. I will then discuss the students' developing capacities to read visual text using Wineburg's (1991) heuristics through their use of the I-CAN-C foldable. Then I will illustrate how the students shared authority over meaning making on Werner's (2002) continuum between a *closed* and an *open* relationship (see Figure 1), and that sharing authority is not a simple dichotomy between the reader and the visual text. After that, I will consider student agency as it related to Werner's (2002) conceptual framework particularly self-regulation while reading visual texts within their communities. Finally, I will identify the limitations of this research study and a need for future research.

Questioning: Critical to Historical Inquiry

Students evolving the use of questioning became critical to learning how to interact with and make sense of visual sources of historical evidence. The type of questions students asks, define how much authority the image or the students will have when using the heuristics. The goal for teachers, when appropriate, should be to empower students towards more conceptual questioning to expose images to a more *open* authority relationship when students read the visual texts.

If a learning activity is going to have a "make it" or break it" point, the close inspection of visual texts during the Inspection Phase was key to the success of the lesson and student historical inquiry. The I-Spy game was a tool to help students think about the close inspection of visual texts and playing it often helped make thinking closely about visual texts a habit. Getting students to change their viewing habits may have been more difficult without the game. The challenge of students using photographs in a classroom setting is getting them to spend enough

time carefully reading a visual text. A simple game was introduced to train students to look more critically and once students saw value in close reading, the scaffolding provided by the game disappeared. Details discovered from an instrumental reading supported the interrogation of the image from which students could generate questions and begin the inquiry process.

A major purpose of the Inspection Phase was to enable students to learn how to pose more complex questions, both in general and in relation to visual texts. Questioning a visual text usually began with a flurry of factual types of questions (Wilson, 2016) which were more likely to be recorded on their posters. Factual questions were used for uncovering information and the gathering of details. Factual questions such as "who are the people in the photograph?" and "where was the photograph taken?" were the first steps students made towards sourcing and contextualization of the visual text as agents. As students became more comfortable with the Inspection Phase, each instrumental reading of the visual texts led to a blending of questioning and the discovery of details into a single act. More importantly, by asking factual types of questions first, and as students found answers, the groups were better prepared to participate in peer-to-peer engagement asking more complex conceptual types of questions (Wilson, 2016) and conceptual thinking throughout their analysis of a visual text.

Conceptual questions arose from the group's unwritten wonderings as students connected the visual text to personal experiences or their imagination to form questions. Often student questions were posed as emerging ideas awaiting feedback from the community. Questioning and the exchange of ideas generate dialogue among students, and thus fostered community building. Sometimes individual theories were "silly", but even their wild ideas helped to establish boundaries as to what was, and what was not a good idea. Communities began framing theories about what the photographer wanted to show from their shared conceptual questions.

In classrooms, teachers should encourage both types of questioning. Students are beginning to source visual text when they ask factual questions, and these types of questions make writing more complex conceptual types of questions possible (Wilson. 2016). Conceptual questions, on the other hand, reflects the student's emerging ability to interpret primary sources and think like a historian using the heuristics as laid out through the I-CAN-C foldable. While using the heuristics, sometimes the communities would write down their questions on the posters, but usually, their thinking revealed during the group inquiry was never recorded but remained within their communal space where students continued to ask questions and discover answers as they progressed through the analysis of a photograph as a community.

Building Capacities Through Wineburg's Heuristics

This research study put Werner's (2002) ideas into practice and recorded the thinking of students reading visual texts. However, I did not provide guided questions to evoke different readings as suggested by Werner (2002). Instead, the foldable was developed to provide an authentic approach for developing student capacities to read and ask conceptual types of questions (Wilson, 2016) that fosters student agency. Student capacities to read visual texts in multiple ways seemed to emerge as students inspected, sourced, contextualized and corroborated their interpretations for each photograph. Students must be willing to take on multiple readings for a variety of purposes and recognize that more than one interpretation is possible.

The I-CAN-C foldable broke use of Wineburg's (1991) three heuristics of sourcing, contextualization, and corroboration down into manageable steps that both communities of readers used to figure a path to interpreting the visual texts. Sourcing as directed by the foldable asked students to analyze the caption to determine who the photographer was, when and where the photograph was taken, and note any details that might support their interpretation.

Conducting instrumental readings of the visual text answered some of the factual questions created during the Inspection Phase and laid the foundation for contextualizing the visual text. The next heuristic on the foldable, contextualization, asked students to create lists of themes that were relevant to the photograph and write a short narrative describing the localized setting of a visual text. For example, students often referred to the details marked in the caption during sourcing to make connections to personal background knowledge, like remembering yellow journalism or realizing photographs can be used as an instrument of social change. Contextualization arose out of peer-to-peer engagement which built upon student efforts inspecting and sourcing the visual text. The more time students spent determining the context of a photograph the better they realized the story behind the image. The third and final heuristic is corroboration. The foldable asked students to use documents to corroborate their thinking up to this point before writing a final hypothesis of their interpretation of the visual text. The greatest challenge of corroboration in the classroom comes from reading text-based documents, especially for students on I.E.P.s and striving readers. However, the students in this study made good use of close reading strategies and the primary sources were modified to make the documents accessible to all students. After reading the corroborating sources students first shared their discoveries to their groups, then attempted to solve any unanswered questions from the Inspection Phase. If findings from the corroborating sources failed to answer any of the group's remaining questions from the Inspection Phase, students rarely recorded other details that may have helped them write their final hypothesis. However, group discussions brought out much of what was annotated on the documents for the group to consider.

While at times uncertain about and somewhat unskilled with Wineburg's heuristics, thinking like a historian and using the heuristics was an iterative ongoing continuous process. As

students sourced, contextualized, and used corroborating sources, new evidence from one led to new questions and theories which in turn led to even more questions. Sometimes answers to questions led students back to clarifying the source or adding to their contextual understanding. Hence, finding clues and developing new perspectives about what they were seeing was an ongoing process from the first step in the Inspection Phase, until they were ready to write their final hypothesis. Students' continuous exploration of the visual texts made for a richer interpretation and demonstrated the group's capacity to apply sourcing and contextualization skills to a historical photograph. As a result, students learned to rely on themselves to make meaning from using the heuristics. This, in turn, encouraged them to trust their own interpretations that emerged. This encouragement suggested that sourcing and contextualizing a visual text was an ongoing, scaffolded, iterative process, one intertwined with a growing understanding of and ability to interpret historical photographs. Once students analyzed the visual evidence using the heuristics they were ready to write their final hypothesis by comparing what they had discovered to their previously developed theories.

Demonstrating Shared Authority

Shared authority relative to interpreting visual texts is a complex and iterative process involves more than just the student and the visual text. Other authoritative voices for engaging in the visual text are that of the classroom teacher, resources, and the instructional goals for engaging with the sources. A final voice in the shared authority relationship can be the community of readers. *Closed* authority relationships give more voice to the visual text, the teacher, or the instructional goals to make meaning. *Open* authority relationships allow students and communities of readers have more authority over meaning making (Werner, 2002). Werner describes this *shared* relationship as a continuum where movement is fluid between *closed*

authority relationships on one end and *open* authority relationships on the other (see Figure 1). This shared authority is situational, changing with each reading, and is also based on the skills of the students and their willingness to accept the challenge when teachers create such opportunities. This can be difficult for students who are used to more *closed* relationships in a teacher-centered classroom.

The authoritative voice of the visual text. The goal of this study was to limit the authoritative voice of visual texts when a more *open* authoritative relationship was appropriate. A *closed* authority relationship was a better option for the students at times, such as asking factual questions during the Inspection Phase. When groups ask factual questions, they listen more to the authority of the visual text in a *closed* relationship. This is important because students rely upon those details from the visual text to create more conceptual types of questions (Wilson, 2016) and to lay the foundation for using the heuristics. A *closed* authority relationship was also more appropriate at the beginning of the study as students had not yet developed the capacities to challenge the authority of the visual text. As students became more proficient questioning and using the heuristics, the authority shifted to the students with one exception: the caption.

Each photograph prepared for the student had a caption. Captions were included primarily to support the sourcing of the visual texts. However, all the captions had a short description that was based on text written directly on the photograph. When captions were lengthy with powerful details, students accepted the caption as the correct answer and relied more on the text than their own skills analyzing the visual texts. This dependence was evident when the groups relied on the caption describing executed Chinese people to compile their hypotheses. When captions were shorter with fewer details, communities relied more on each

other and their use of the heuristics to interpret the visual text. Take this caption for example, "Town Hall, Louvain" (See Figure 16). The caption provided little information for the students. The 1st hour students filled in the gaps to write their initial hypothesis, the photographer wanted to show "the aftermath of a battle and show what the weapons that did this can do [*sic*]" (1st hour, poster project, January 13, 2017). On the other hand, starting an analysis with a shorter caption took more time because students had to start at square one.

In retrospect, perhaps leaving the description out of the caption would have been a better choice especially since captions were generally based on text clues already present on the photograph. Students did not need the *closed* authority relationship that the explicit description provided. Removing the details from the caption would make the Inspection Phase more important for the students when searching for text clues present within the photograph.

The authoritative voice of teachers and their instructional goals. Though not as strong as the authoritative voice of a visual text, the authoritative voice of the teacher and instructional goals also share authority in a *closed* relationship. This is especially true in a teacher-centered classroom. For this research study teacher involvement was purposefully limited with a shift to a student-centered classroom. This included limited, but appropriate, guidance on how to use the foldable once the study began. Limiting the teacher's voice was one way to place more authority into the hands of the students in an *open* authority relationship where students worked in collaborative communities to interpret the visual texts. According to Werner (2002), neither a *closed* nor *open* relationship is better than the other because each "has its place depending upon the purposes of student and teacher" (p. 406). Teachers also frequently select materials students use to meet specific curricular goals. With these characteristics in mind, the photographs in this study were carefully selected for the students. First to support the

learning goals of the lessons, secondly, to encourage a different kind of readings, and lastly, to locate clean images that students would not have seen before. Yet in selecting the images for this study, I may have privileged the voice of the photograph and/or the teacher with authority over meaning making.

One of the instructional goals was to create an environment where small groups of students received scaffolding to undertake the process of meaning making on their own. Scaffolding during this study included the selection of text-based sources students used to corroborate their thinking, the arrangement of the posters to foster historical thinking, and the I-CAN-C foldable itself. Communities were asked to collaborate using the I-CAN-C foldable to analyze visual texts. However, the I-CAN-C foldable is yet another voiceover meaning making that limits student authority over meaning making. Not only was the foldable designed to show students how to use the heuristics but also included what questions to ask when sourcing and contextualizing historical photographs. A classroom teacher should be flexible, within reason, and let students manipulate instructional tools. In this study, students modified some of the steps of the foldable and rearranged steps into a sequence that worked best for them. For example, both communities stopped playing the game during the Inspection Phase because they no longer needed the scaffolding the game provided, and at the same time blended several steps of the Inspection Phase into one. Classroom teachers should commit to limiting their voice and allow students to test their skills. In doing so, the teacher moves authority over meaning from *closed* to a more *open* relationship.

Student and community shifting authority. As students first started off, a more *closed* authority relationship over meaning making was appropriate. As students developed the capacities to think like a historian, the relationship with the visual text shifted to a more *open*

authority. This shift initially occurred because of the student's familiarity with the heuristics. For example, when communities were left to source a photograph on their own, students sourced the visual text in an *open* authority relationship and acted as agents of their own learning. Having the capacities to think like a historian allowed students to make multiple readings and construct differing meanings of a visual text as a community of readers. If students have no skills or choose not to use historical literacy skills, then their thinking becomes wildly imaginative. Communities used evidence to keep wild imagination in check as was apparent when the 1st hour community of readers avoided Xander's argument that the *U.S.S. Maine* was sunk on purpose. Without the capacities to accept a more *open* relationship, readers of visual text have no option but listen to the voice of the visual text or rely upon their own imagination to make meaning.

Another source of the shift from *closed* to *open* authority relationships was the students 'use of questioning to interpret the visual texts. As mentioned earlier, factual questions lent more authority to the visual text. Eventually, however, student discussions moved beyond a *closed* authority relationship with the visual text as students began to ask more conceptual types of questions (Wilson, 2016). Conceptual questions represented the student taking on more authority over meaning making in an *open* authority relationship.

Werner (2002) also suggests seven readings students can bring to visual text that lies somewhere on Werner's continuum (see Figure 1). Students themselves often choose how best to read a visual text based on the conceptual question they had asked. For example, the 7th hour community theorized that "if America could do this to Hawaii they could do it to Cuba" (7th hour, personal observation, December 8, 2016) after completing a more *open* editorial reading of

the visual text. None of the students set out to read a visual text reflexively on purpose but did so nonetheless as their questions dictated.

Although Werner focused on the authority of students to make meaning, shared authority may also be influenced by the community in which students read the visual texts. Within each community of readers, multiple voices voiced authority over meaning and sometimes this flux of multiple voices led to tension between group members. Teachers should be cognizant of the authoritative voice of the community in meaning making. This could be reflected in the members of a group, how the group is organized, and how the community of readers functions.

Agency Exposed

Earlier I proposed that a new pedagogy was needed in the social sciences because "textbook-centered instruction" requires little agency. (p. 401). Individually, students began to exercise agency within the emerging community dependent upon the skills and prior knowledge they drew on and upon the group dynamics. Werner (2002) does not discuss what agency might look like for a community of readers but suggests that the goal of social studies education "is to strengthen student agency to read imagery in multiple ways" (Werner, 2002, p. 401). This research study provides an example of how agency emerged among 9th grade students who read a variety of visual texts in multiple ways using a set of heuristics guide them. Agency to read a visual text increased with each new photograph students analyzed using the I-CAN-C foldable, particularly as they accepted more authority over meaning making. While students largely addressed the purpose of each phase of I-CAN-C foldable, they also tended to approach the different phases in an iterative manner. For example, groups were beginning to source a visual text during the I-Spy game, students understanding context clues while reading corroborating sources, writing the final hypothesis, and their continuous use of questioning throughout their

analysis. Simply because the community completed a step didn't mean that everyone in the group understood the implications and could use the evidence for interpretation. Thus, the iterative process arose out of the agency of group members continuously trying to make meaning for themselves and for their peers.

How did students' sense of agency evolve as they gained experience with the heuristics? Evidence of agency varied but was apparent in the student's skillful use of the heuristics that historians use to read and interpret visual evident. Students acted as agents when they took ownership of their learning and the development of their historical literacy skills to read and interpret visual texts. This was evident when groups completed steps such as sourcing without resorting to I-CAN-C foldable, or when the groups adapted, modified, and even bypassed unnecessary steps on the foldable. Student use of the I-CAN-C foldable was only the beginning. As students became more skilled at interrogating a photo, they began to draw upon their prior knowledge, utilize historical imagination to inform meaning making, and sought out information on their own to answer their questions. The more adept students became when using the heuristics, the less time was needed to read and interpret a visual text.

Agency was also evident through the students' continuous questioning of each visual text. Questioning was driven at first by a bank of student created questions that emerged through both instrumental and narrative readings of a photograph. Instrumental and narrative readings of a visual text made sourcing, contextualization, and eventually interpretation a visual text possible. Students were also able to build upon these more *closed* authority readings to think more conceptually and ask more conceptual types of questions of a visual text. These new readings, aided by their further use of the heuristics, reflected students taking on more responsibility of meaning making and pushing interpretation beyond a simpler retelling of what

they were seeing in the photograph. For example, additional readings by the students positioned the visual text within a certain place and time period to examine the influence context had on the photographer and the photograph itself. In other words, agency was apparent as students intuitively read a visual text from *closed* to *open* authority, and sometimes back again, until students wrote their final interpretation of what the photographer wanted to show.

Nothing exemplifies agency more than the student's final hypothesis. From the beginning, students perceived the visual text as telling a story, one that did not follow a typical narrative arc. Students had to construct meaning themselves in a systematic way. Even though the students had only used the heuristics a handful times, a final hypothesis signified the culmination of all their thinking, their successful use of the heuristics, and the student's interpretative authority over the visual text. This last narrative represented a unique interpretation of the visual text. Each successful analysis of a visual text reflected some degree an act of agency as students came to understand how the heuristics help them determine meaning making independently.

Student agency was also evident in the ways in which students monitored their actions and thinking within their communities of readers. Self-regulating is one of many aspects of agency and is influenced socially, and environmentally as well as internally produced (Martin, 2004). Self-regulation first became apparent in student audio blogs composed outside of class. As exemplified by Sue's confession that she could have participated more with her group when "I barely said (or did) anything, . . . which I guess I'm fine with" (7th hour, audio blog, January 20, 2017). Self-regulation was key to student's adaptions of the I-CAN-C foldable, the community's ability to plan and set goals, and the monitoring of group progress through the steps of the foldable. Agency was evident as students were aware when they made connections to new

sourcing and context clues. Self-regulation is reflected as students monitored and transformed their own thinking.

Limitations

This research, however, is subject to limitations. Unlike most research studies where the researcher is perceived as an outsider, my role was much different. Not only was I the researcher, but I was also the classroom teacher for the participants in this study. As a result, there is a potential that my presence might have affected student actions, discussions, or responses to one another, or with me. As the researcher, I tried to be unbiased, but as the participants' classroom teacher I was also responsible for grades during the weeks and months between each data collection point. During the study, I also had other responsibilities in the classroom. Because I needed to divide my time between classroom responsibilities and the research study, I was not able to directly observe the students in person throughout most of the study. However, student discussions and work as a community was video recorded daily. recording the participants presents its own challenges as student actions may have been impacted knowing they were being recorded, and my field notes were written after the student's analysis of a visual text had been completed by the participants.

Another limitation was the complexity of this study considering I am a novice researcher. Having completed the analysis of the data, I have wondered if I tried to do too much, in too little time. At times I pushed students to complete tasks to quickly even though thinking, writing, and engagement in the inquiry process take time. To protect instructional times, students were limited to two corroborating sources and had no time to raise new questions or do additional research once the final hypothesis was written. Finally, students were expected to work in groups and to know how to ask powerful questions. These expectations exposed a hidden

curriculum that students would be able to function as a community of readers and ask insightful questions that can impact meaning making.

Implications for Future Study

Although research has been conducted on teaching social studies using visual texts to students with autism (Zakas, Browder, Ahlgrim-Delzell, & Heafner, 2013) and students who struggle with text and language (Myatt, 2008), little research has been conducted for special education students, let alone with all students, using visual text at the secondary level. However, this research study was conducted in a class-within-class (CWC) social studies classroom. The focus of this study was on student analysis of historical visual texts to interpret the past. Future studies could place emphasis on the ways in which students on I.E.P.s or striving readers are able to use visual texts to conduct a historical inquiry. Does the use of visual texts create more of a level playing field for students? Do the benefits of working in a communal space, as suggested by Werner (2002), apply to all students? With half of the students in the study either on an I.E.P or in a reading class, I wondered how their use Wineburg's (1991) heuristics and their thinking might compare to the other participants. Would another observer notice any differences between students as they analyzed the visual text? Would an outside observer recognize the class as a CWC classroom based on student use of the heuristics? Or who the students were with behavioral/learning disabilities, and striving readers as they read the visual text to make meaning?

I noticed early in the study there appeared little difference between group members in how they interacted with the visual texts. All the students were learning together how to think historically using the foldable, but roles developed once students became comfortable using the heuristics. Norman, Elena, and Myra became group leaders; Elena and Myra were in advanced

studies or other more college preparation courses, and Norman, who is passionate about history was on an I.E.P. Both Sue and Myra read the visual texts with a more *open* authoritative relationship than their other group members. However, Sue's ideas were often not accepted, and at the same time, she refused to take on public tasks when given the opportunity. Sue, a student on an I.E.P., was very perceptive and shared very insightful ideas after reading a visual text but lacked confidence in her abilities. Elena, co-enrolled in several advanced classes, often sought correct answers and adopted more simplistic explanations. Finally, Xander showed that he didn't want to participate with the community when they were using the heuristics to read a photograph, often distracted the group, and appeared more of an outsider than a member of the community. Yet, Xander was enrolled in an advanced studies English class. Overall, I saw little difference in student thinking and ability to use the heuristics, but other hurdles seemed to impede student actions. These examples show a need for future research to explore how students of differing abilities read a visual text and think conceptually.

Additional research is also needed regarding authentic historical inquiry where students ask purposeful questions throughout the inquiry process to guide their thinking. Traditionally, teacher-centered classrooms have called authentic historical inquiry a research paper. Students are asked to write a research paper and "frame their investigations in the form of a question" and form develop their research question through group discussions (Foster & Padgett, 1999, p. 359). Students find a variety of sources to answer their research question. Other approaches to historical inquiry rely on teacher created guiding questions to support student historical thinking (Breakstone et al., 2016a; Foster & Padgett, 1999; Teachinghistory.org, 2018: Werner, 2002) or through question stems to elicit critical thinking types of questions (King, 1992). Teacher

created guided questions, however, are contrived to support critical thinking to create an authentic experience but may also limit a student's ability to act as agents of their own learning.

The I-CAN-C approach used in this study depended on a different approach to inquiry learning where students, as a group, needed to develop a certain level of expertise in questioning. I think students were relatively successful asking both factual and conceptual questions to guide their thinking during this study, especially when you consider that the participants may not have come with "questioning" as a part of their skill set. Yet thinking conceptually while reading visual texts and then asking conceptual types of questions (Wilson, 2016) was an emerging skill. More research is needed in social studies education that explores ways in which students develop the skill to ask and use conceptual questions to inform their thinking and how teachers might teachers assess student questioning skills.

Most of the questions the groups wrote on their posters were factual questions, while most of the conceptual types of questions were never recorded (Wilson, 2016). This does not mean that students in this study had not asked conceptual questions, which they did, but how would an educator know if students are thinking conceptually and doing their own thinking? Does this imply that students believe factual types of questions are more important or better? Is this a learned behavior? As Nokes (2013) reminds us, all too often a "student's role in history classrooms is primarily to listen, manage information, record it in their notes, memorize it in preparation for examines, and report it back to the teacher during assessments" (Nokes, 2013). Are the demands for easily found facts too ingrained for students to think conceptually? Could future studies be identifying a gap between the demands of traditional social studies education and better ways to capture student thinking about visual texts of historical evidence during the inquiry process?

Finally, a significant part of Werner's (2002) conceptional framework was his idea that students become better readers of visual texts within a community of readers. When designing this study, I gave little consideration as to how a community of readers might emerge to learn to read and interpret visual texts. My assumption was that students once placed in a group would just "do it". Since finding student agency to analyze visual texts was an emerging skill, I wondered how the students became a community of readers in the first place, and what the structure of a reading community might look like.

I did question how well the students might function as a group after the pilot study, but most of my concerns were about keeping the students focused and on the task. The implementation of the cognitive apprenticeship instructional model and changes I made to the I-CAN-C foldable addressed these fears. However, I had asked students to work in a community of readers with no explicit instructions on how to do so. The students in both groups had to find a way to create a community first and then to make a community of readers. As a result, this research study exposed a hidden curriculum concerning group work within my teaching practice. If according to Werner, students benefit from working in a community of readers, then future research is needed to consider Werner's concept of a community of readers. Werner's framework discusses the benefits for students working in a community of readers but is least informative about the development and features of a working community.

Concluding Thoughts

As the students became more familiar with the process described on the I-CAN-C foldable, students spent less time thinking about how to use the tool and more time thinking and analyzing and the visual texts. Much like the Inspection Phase, both groups began to interrogate the photographs without following the steps closely and still managed to accomplish what the

foldable had set out to do: use Wineburg's (1991) heuristics to interpret historical photographs and share authority over meaning making. At the end of the study, the scaffolding of the foldable was only used occasionally as a reference point as students interrogated the visual texts on their own. At the same time, the students valued the group's collective resources and voices of the group to write their final hypothesis. This empowerment allowed the multiple voices of the group to challenge the singular, and usually more authoritative voice of the photograph more effectively. By the end of the study, students appeared to be able to interpret a photograph "by integrating existing knowledge with new information, drawing inferences, and forming and texting hypotheses" (Lipson & Wixson, 2013, p. 29).

Students had shown basic mastery of the historical thinking skills to investigate other visual texts on their own, b. But time would not allow for further exploration in this classroom setting. Therefore, the students become better at historical inquiry through the use of the I-CAN-C model. Rather than questioning becoming an end, the questions students created were a means of the deeper thinking about the visuals, exemplifying the shifting thinking from Wineburg's heuristics to Werner conceptual framework.

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Appendix A

I-CAN-C Foldable

I-CAN-C©

Inspect & question the photographs	Clarify the Source *(Think Caption)*	Analyze Context of the Photographs	Navigate Historical Perspective Taking	Communicate Learning
Preview the Photographs	*When were the photographs taken?*	C *What was happening in the U.S./World when the photos were taken?*	*Discuss differences and/or similarities you see in the photographs.*	*Each of you should share your reactions to the photographs and discuss why you reacted this way.*
Inspect the Photographs	*Where were the photographs taken?*	C *What was happening shortly before?*	*Discuss with whom you most empathize with.*	
Question the photographs (who, what, where, & when).	*What do you know about each photograph?*	*Does context /background influence the purpose of the photograph?*	*Discuss what the photographs say about the values of . . .*	*Synthesize your teams reactions to the photographs.*
Think Deeper! Have You asked at least 2-3 how and why questions for each photograph?	h *Form a hypothesis explaining why each photograph was taken?*	H *Do the documents corroborate your previous hypothesis for each photograph?*	*the photographer.* *the audience.* *the subjects.*	*What do your reactions tell us about what we value collectively as a society?*

I-CAN-C©

Inspect & question the photographs	Clarify the Source *(Think Caption)*	Analyze Context of the Photographs	Navigate Historical Perspective Taking	Communicate Learning
Play a game like "I-Spy"	*Draw a* box *around the date if available.*	C *Write your ideas by a big "C" and*	Imagine *Us and Them* *Now and Then* *Here and There*	*Share emotions, concerns, questions, how do your values, experiences, prejudices influence your interpretations.*
Look for writing such as dates, titles, names, etc	*Draw a* box *around the location if available.*	c *by a little "C" for each photograph*		
Write your questions near each photograph.	*Circle key* ***details*** *& underline the name of the photographer.*	*Draw a line below each little "c", then write your explanation.*	*Empathy is the ability to understand and share the feelings of another.*	U *Combine together. Write your ideas near a big "U"*
Draw arrows to the details in each photograph that inspired your questions	h *Write a hypothesis by a little "h" "The photographer wanted to show"*	H *Write a new hypothesis about each photograph near a big "H".*	*Values reflect importance, usefulness, or worth.*	*Collectively as a team, make a a venn diagram or create a list* COMPLETED

Appendix B

Pre-Study Questionnaire

Introduction – explaining the purpose of the interview.

Thank you for helping me with my research study. I am interested learning about the ways in which students learn history from visual images because some students seem to learn best from reading historical photographs. I would like to ask some questions about your experiences and how you think about history.

Alright, I would like for you to reflect on the ways you have learned history before.

Do you feel that there is a common way of teaching history?

What does that look like?

How have you learned history before?

Can you give me an example to tell me what you are thinking?

What, if anything at all, can you think of that makes history fun or interesting?

How have teachers used photographs when they teach history?

Have you ever written a research paper or created a project in history before?

What does that look like?

How have teachers used primary source documents in class?

What makes primary sources different when studying history?

Do you know what a foldable is?

Have you used a foldable before?

What might be the purpose of using a foldable?

Do you have anything else you would like to say?

Do you have any questions of me?

Thank you for helping me with my study.

Appendix C

Consent Form

INTRODUCTION

The Department of Curriculum and Teaching at the University of Kansas supports the practice of protection for human subjects participating in research. The following information is provided for you to decide whether you wish your child to participate in the present study. You may refuse to sign this form and not allow your child to participate in this study. However, all students will still get to participate in normal educational practices even if they choose not to participate in the study which includes the analysis of historical photographs related to LSR-7 Learning Targets.

- Evaluate and create maps, charts, graphs, and other visual sources, to draw conclusions and make predictions.
- Utilize a variety of sources (printed and electronic) for interpretation and research.

You should be aware that even if you agree to allow your child to participate, you are free to withdraw at any time. If you do withdraw your child from this study, it will not affect your relationship with Lee's Summit High School, the services it may provide to you, or the University of Kansas.

PURPOSE OF THE STUDY

During the 2015-2016 school year, we have been working with students to construct meaning and knowledge from readings about important historical events as prescribed in the LSR-7 District's Social Studies curriculum. I will be adding a set of photographs for students to analyze that compliment these classroom readings. The research study will begin late September 2016 and end in early 2017.

PROCEDURES

Your student will work with a team to use historical thinking skills to interpret a series of photographs. Before the study begins, each student will be given a short questionnaire about how they have learned history before. Students will learn to use historical literacy skills to annotate historical documents and photographs then complete several writing tasks t show their understandings.

To support my research, I will be observing and video recording student interactions within their groups three times over the course of the year, once in October/November, again in November/December and one last time in February. during the lesson. Students will also share thinking through personal video blogs created using their Chromebooks. Your student will be asked to share their experiences during an audio-recorded interview after each observation upon the completion of the task and grades have been assigned. Audio recorded interviews may take place either before or after school at your convenience.

The audio and video recordings are an integral part of this study and will be used for research purposes only for those who consent to participate. No information will be collected on those who do not consent to participate in the study. Participants will always have the option of having taping stopped at any time. I will do all of the audio and video transcriptions myself. Only my doctoral committee advisors and I will have access to these recordings. I will be storing all audio and video recordings in my home until the research has been completed at which time they will be erased.

RISKS

There are no anticipated burdens, inconveniences, or risks associated with participation in the study.

BENEFITS

Many students today learn best from what is seen. We are interested in learning if adolescent learners can develop a deep understanding of history through visual images. This research study will add to a growing body of knowledge about visual learning.

PARTICIPANT CONFIDENTIALITY

Your child's name will not be associated in any publication or presentation with the information collected about your child or with the research findings from this study. Instead, the researcher(s) will use a study number or a pseudonym rather than your child's name. Your child’s identifiable

information will not be shared unless (a) it is required by law or university policy, or (b) you give written permission.

Permission granted on this date to use and disclose your information remains in effect indefinitely. By signing this form, you give permission for the use and disclosure of your child's information, excluding your child's name, for purposes of this study at any time in the future.

REFUSAL TO SIGN CONSENT AND AUTHORIZATION

You are not required to sign this Consent and Authorization form and you may refuse to do so without affecting your right to any services you are receiving or may receive from the University of Kansas or to participate in any programs or events of the University of Kansas. However, if you refuse to sign, your child will receive this benefit of the lesson whether or not you choose to permit your child to participate in the research study.

CANCELLING THIS CONSENT AND AUTHORIZATION

You may withdraw your consent to allow participation of your child in this study at any time. You also have the right to cancel your permission to use and disclose further information collected about your child, in writing, at any time, by sending your written request to:

Duane G Fleck
c/o Lee's Summit High School
400 SE Blue Parkway
Lee's Summit, MO, 64063

If you cancel permission to use your child's information, the researchers will stop collecting additional information about your child. However, the research team may use and disclose information that was gathered before they received your cancellation, as described above.

QUESTIONS ABOUT PARTICIPATION

Questions about procedures should be directed to the researcher(s) listed at the end of this consent form.

PARTICIPANT CERTIFICATION:

I have read this Consent and Authorization form. I have had the opportunity to ask, and I have received answers to, any questions I had regarding the study. I understand that if I have any additional questions about my daughter/son's rights as a participant, I may call (785) 864-7429 or write the Human Subjects Committee at stephanieDE@ku.edu.

I agree to allow my child to take part in this study as a research participant. By my signature I affirm that I am at least 18 years old and that I have received a copy of this Consent and Authorization form.

_____ _____

Type/Print Participant's Name Date

_____

Parent/Guardian Signature

Researcher Contact Information

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Principal Investigator
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1122 West Campus Road, Room 337
University of Kansas
Lawrence, KS 66045-3101
785 864-9663

Please keep this copy for your records.

PARTICIPANT CERTIFICATION:

I have read this Consent and Authorization form. I have had the opportunity to ask, and I have received answers to, any questions I had regarding the study. I understand that if I have any

additional questions about my daughter/son's rights as a participant, I may call (785) 864-7429 or write the Human Subjects Committee at stephanieDE@ku.edu.

I agree to allow my child to take part in this study as a research participant. By my signature I affirm that I am at least 18 years old and that I have received a copy of this Consent and Authorization form.

_____ _____

Type/Print Participant's Name Date

_____

Parent/Guardian Signature

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Lawrence, KS 66045-3101
785 864-9663

Please keep this copy for your records.

Appendix D

Assent Form

My name is Duane Fleck. I am interested in learning about the ways students learn U.S. history from visual images because some students learn best from reading pictures, maps, and videos. If you would like, you can be in my study this year. I would like you to take part in some group activities similar to what we have done before. Each lesson will take around five days to complete. I would also like to ask some questions about your experiences and how you think about history.

If you decide you would like to be in my study, you will participate in 3-4 lessons over the course of this school year to research historical photographs using historical documents. While you are doing this activity, I will be videotaping your group's work and looking at the assignments you complete in class. At the beginning, you will answer a short survey using a Google Form and will also write/ or create video blogs about what you were thinking and what you have learned. In the end of each lesson, you will complete several interviews to share with me what you're thinking and learning. I will also be doing an audio recording of the interviews so I can get your thoughts recorded correctly.

There are no risks for you to participate and you may become a better visual learner and historian.

Other people will not know if you are in my study. I will put things I learn about you together with things I learn about other students so no one can tell what things came from you. When I tell other people about my research, I will not use your name, so no one can tell who I am talking about.

Your parents or guardian have to say it's OK for you to be in the study. After they decide, you get to choose if you want to do it too. If you don't want to be in the study, no one will be mad at you. If you want to be in the study now and change your mind later, that's OK. You can stop at any time.

If you don't feel like answering any questions, you don't have to, and you can stop speaking with me anytime and that will be all right. If you have any questions, please ask me. I will be happy to answer any questions you may have now or later. Do you want to take part in this project?"

_____I am willing to participate in Mr. Fleck's study.

_____
Name (printed)

_____
Signature

_____
Date

Appendix E

Parental Update

THE UNIVERSITY OF KANSAS
Department of Curriculum & Teaching

Hello,
I wanted to thank you once again for your support as I work through my dissertation research. This week I will be starting phase 1 as students learn to analyze photographs about the Spanish-American War. Next semester, we will proceed with additional historical photographs.

However, I also wanted to update you about one minor change from the original proposal shared with you earlier. I will be asking students to do a short audio recording about their experiences in class using their Chromebooks instead of video blogs. We had complications with getting the video to work. Students made the suggestion that we could use audio recordings instead. I thought this was a wonderful idea.

After the semester break we will continue with 2-3 additional lessons spread out between January and March.

Thank you once again. If you have any further questions of me, please don't hesitate to ask.

Duane Fleck

Researcher Contact Information
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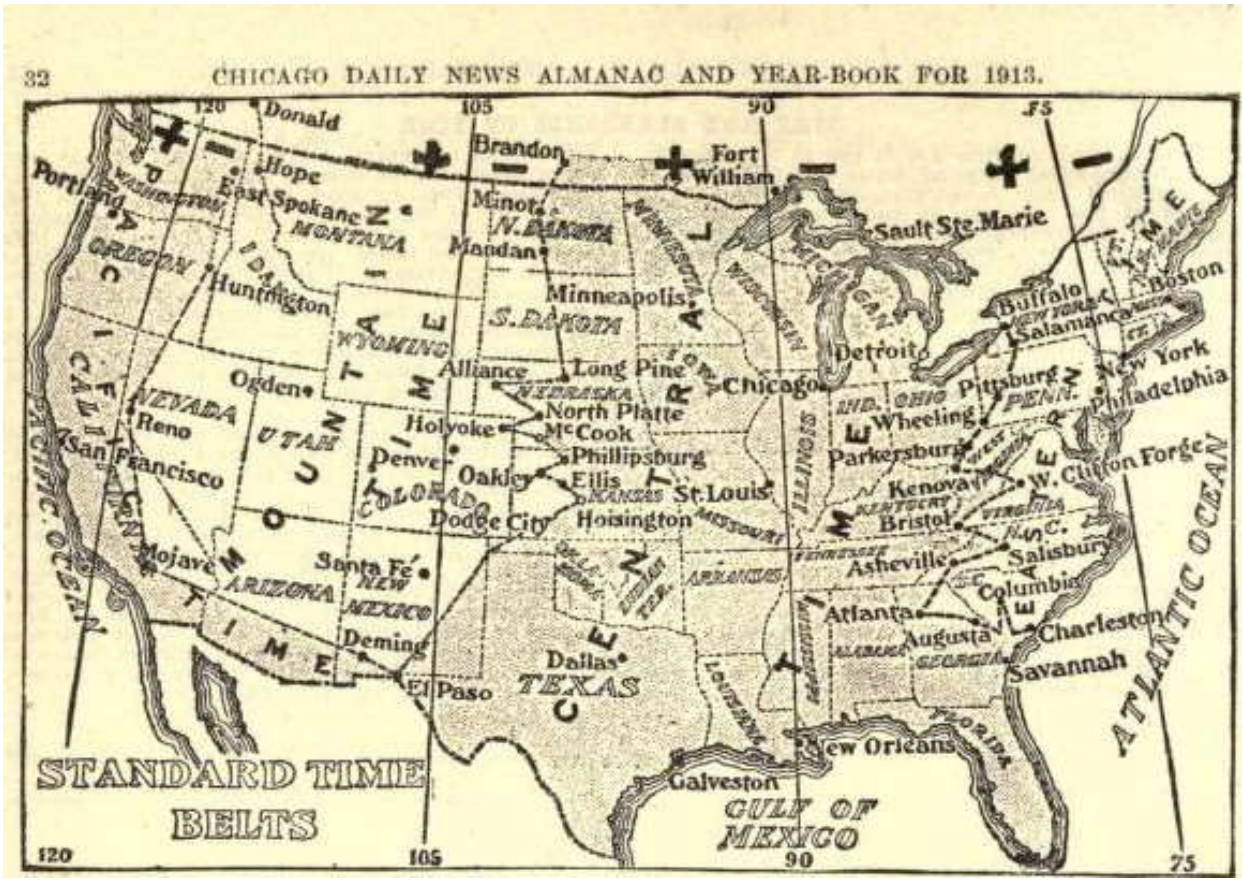
Appendix F

Document 4a: Maps showing Time Zones in the United States



Until 1883, every town in the United States decided its own "local time." In order to facilitate and maintain standardized train schedules and avoid train accidents, the major railroads eliminated this "jumbled patchwork" of "local times" and established four distinct "time zones" for the nation—Eastern, Central, Mountain, and Pacific. How has the time zones changed since 1913?

Map Source: *Chicago Daily News National Almanac and Year-book for 1913* (Chicago, IL: Chicago Daily News Company, 1912), 32. (Available on archive.org.)

Appendix G

Sharecroppers (Ingersoll, 1898)

Appendix H

Street Arabs in Sleeping Quarters (Riis, 1890)

Appendix I

Student Audio Blog I Questions: Imperialism

Audio Bog 1	The first step on the foldable is Inspection, what is the purpose of inspecting the photographs? (What did you do? How did you do it?)
Audio Bog 2	Describe your thoughts as your team worked your way through Inspecting the photograph. (What did you do? How did you do it?)
Audio Bog 3	The second step on the foldable is Clarifying the Source, what is the purpose of knowing who, when, and where a photograph was taken? How does knowing this information support your interpretation of the photograph? (What did you do? How did you do it?)
Audio Bog 4	Describe your thinking when your team was writing your first hypothesis. (What did you do? How did you do it?)
Audio Bog 5	Explain how your team worked through determining the context (both Big C and little c) for the photograph. Use your foldable to help you remember but avoid reading directly from the foldable. Instead think about what your group was doing.
Audio Blog 6	You have finished all of the steps for the first photograph. Tell me how your group came up with the final Hypothesis for the photograph. Use your foldable to help you remember but avoid reading...
Audio Blog 7	You have now officially finished an analysis of your first photograph. Describe your overall experience. Discuss, "what worked for you, and what didn't".
Audio Blog 8	Now that you have completed the analysis of three photographs, describe how this process (using the I-CAN-C foldable) helped you understand Imperialism and America's War with Spain.

Appendix J

Post Photo Set I Interview Questions: Imperialism

Thank you again for helping me with my research study. Remember, I am interested learning about the ways in which students learn history from visual images because some students seem to learn best from reading historical photographs. The activities we have been doing with historical photographs may be different from what you are used to doing, and that's what I am interested in learning about. I would like to ask some questions about your experiences so far. I will be doing an audio recording of this interview like before, so I can get your thoughts recorded correctly.

I'm going to ask some questions about what you have done so far with the foldable. You can reference the poster if you need too.

- Can you tell me how the I-CAN-C foldable was helpful to you and your team?

I am now going to ask some questions about how you Inspected the photographs. You are welcome to look at the foldable if you like, you can also look at the poster if you would like.

- The first step on the I-CAN-C foldable is Inspection, what is the purpose of the questions you were asked to write about the photographs?

Describe how your team worked to clarify the source of each photograph. If you don't remember how you completed this task you can look at the foldable.

- How does knowing when and where the photograph was taken support your interpretation of the photographs?
- How about knowing who the photographer was support your interpretation of the photographs?
- Describe how your team came up with your initial hypothesis. Walk me through the steps.

From my observations, teams struggled with the analysis of context. That is trying to understand how events in the United States may have influenced the photographer and the reasons for why the photograph was taken.

- Explain how your team worked through understanding context?
- What influenced you the most when you finally wrote your last hypothesis? What had the biggest influence?

The photographs in the lesson were selected to tell a story.

- What was the overall story of the photographs in this lesson? (How did analyzing the context help you tell the story? I want you to look at all three photographs and what do you think is the overall story the photos are trying to tell?)

Questions about your audio blogs/daily reflective writing about your thinking you did at home.

- What impact did the audio blogs have on your learning?

Now for some questions about using primary source documents.

- Describe the challenges, if any, you had reading the primary source documents.

Alright, we are almost done.

- What do you think is the most important lesson you have learned from doing this activity?
- Was there anything that confused you, or that you didn't understand?
- Do you have any concerns or questions of me?
- Do you have any other comments you would like to add?

Alright thank you for doing this I'm looking forward to getting a chance to read what you write in your essays.

Appendix K

Student Audio Blog II Questions: World War I

Audio Bog 9	Describe what you have learned about America getting involved in World War I. Then explain how the I-CAN-C foldable is helping you analyze the photographs. What did you do today?
Audio Bog 10	Describe how the historical documents have helped you to interpret the historical photographs. Then explain how the I-CAN-C foldable is helping you analyze the photographs. What did you do today?
Audio Bog 11	How good are your skills of analyzing photographs now that you are finished? What do you do well? What do you need to improve on?
Audio Bog 12	On Thursday and Friday, we began to learn about Perspective Taking. What do you think it perspective taking means and how does someone get there? Use your work on the posters as an example in your explanation.

Appendix L

Post Photo Set II Interview Questions: World War I

Thank you once again for helping me with my research study. Remember, I'm interested in learning how students learn from reading historical photographs. Over the last couple of weeks, you have been analyzing photographs taken during World War I and I would like to ask some more questions about your experiences. Like before, I will be doing an audio recording of this interview, so I can get your thoughts recorded correctly.

- In what ways, if any, was this task about WWI different from the first?
- What role did the foldable play in your analysis and interpretations of the photographs?
- How did your group work through writing questions about the photographs and later answering those questions?
- From what I could tell, figuring out context still seemed to be a problem. What is the difference between Big C context and little c context?
- What purpose does a hypothesis serve?
- How did your group come up with the first hypothesis?
- What was the overall story of the photographs in this lesson?
- Looking at the foldable, explain the process of navigating historical perspective taking.
- Tell me how earlier steps in the I-CAN-C foldable help you understand historical perspective taking?
- What have you learned about historical perspective taking? What's the point of it?
- Think beyond this assignment. How might you use historical perspective taking in the future?
- What role did your group play in the process of analyzing historical photographs? The team, what role did your team play in understanding the photographs?
- Describe how you put together your ideas for the writing about the events that pushed America into WWI?
- Now that you have finished your second set of historical photographs what are your overall impressions of the process?
- What do you think was your greatest challenge?

- What are you most proud of?

Almost done.

- What do you think is the most important lesson you have learned from doing this activity?
- Was there anything that confused you, or that you didn't understand?

Conclusion

- Do you have any concerns?
- Do you have any other comments you would like to say, about anything?
- Do you have any questions of me?

Well thank you for doing this I'm looking forward to getting a chance to read what you wrote in your stories.

Appendix M

Student Audio Blog III Questions: World War II

Audio Bog 13 It has been two and half months since we last used the foldable to analyze historical photos. Two questions for you to discuss in an audio blog:

1) Describe how knowing the Big C context helped you to interpret the photographs?
2) What was the research question for this poster set and how are the photographs helping you answer the question?

Audio Bog 14 What do you think is the most critical step in the process of analyzing photographs? Explain why

Appendix N

Post Photo Set III Final Interview Questions: World War II

Introduction – explaining the purpose of the interview.

Thank you for helping me this year. As you know, I have been exploring the ways students learn history by reading historical photographs. Besides your essay question on the next test, I believe this interview should be one of the last steps in this study. The questions I plan to ask you today are about your experiences and how your thinking about history has changed. As before, I will be doing an audio recording of this interview, so I can get your thoughts recorded correctly.

I would like for you to reflect on the different ways in which you have learned history.

- How have you learned history before this year?
- How has learning history this year been different from what you have done in previous history classes?
- Why do you think learning history is important?
- How would you prefer to learn history in the future?
- Someone once told me that "a picture paints a thousand words." What does this mean to you?

Questions about the foldable.

- What would you tell future students about what the purpose of a foldable is?
- What are the most important keys to using the I-CAN-C foldable?
- Take some time and look over the foldable. Is there anything you would like to see changed?
- Do you think you could now analyze a photograph without the using the foldable?

Complete the following sentences, . . .

- "The I-CAN-C foldable helped us . . . "

- "I found the I-CAN-C foldable . . . "
- "The I-CAN-C foldable did not help us . . . "

Questions about reading the primary source documents

- What purpose does a primary source document serve when analyzing historical photographs?
- Describe the quality of the primary source documents used to support your interpretations of the photographs?
- What role did the reading strategies you learned at the beginning of the year play?
- When given a task to research a historical event, what type of sources would you prefer to use, written text or visual photographs?
- How did your interpretations of the photographs once finished compare to the explanation found in your textbook readings?

Responding to the writing prompt "What were the social, political, and economic reasons for America entering into . . ."

- Do you feel you are prepared to write about the reasons America has gone to war?
- What might be some reasons why America might go to war in the future?
- Other than writing an essay or journal, in what other ways would you have liked to have presented what you learned from the photographs?

Working as a team

- What was the purpose of categorizing the photographs?
- Why is it important to categorize ideas like this?
- What were the challenges when sorting and categorizing the photographs?
- Describe how your group discussed historical significance (Importance) on the last day we worked in groups?

Post Product Questions

- What is the most important lesson you learn from doing this activity this year?

- What, if at all, makes this activity unique from other history activities?
- Discuss any new skills you have learned from doing these activities.
- Explain to future students why it is important to analyze photographs in this way.
- How, if at all, has this activity changed the way you think about history?
- What, if anything, would you do differently?
- Was there anything you didn't like about this activity?
- Thinking in general terms, not a specific war, but select the best three photographs from the none you feel portrays why the United States gets involved in a war.

Please tell me about your participation in the research project

- What, if any, benefit do you think you gained from participating?
- What, if any, concerns do you have about your involvement in this project?
- What motivated you to participate?
- Do you have any other comments you would like to add?
- Do you have any questions of me?
- If given the chance would you like to try and analyze a photograph without the assistance of the foldable?

Thank you for your time this morning/afternoon.

Appendix O

Document A: Reconcentration Camps

Background:

By the late 1800s, the Spanish were losing control of Cuba. Concerned about **insurrection** in the countryside, they moved rural Cubans to "reconcentration" camps where the Spanish claimed they would be better able to protect them. U.S. **Consul-General** Fitzhugh Lee forwarded the following account of the conditions of the camps to the U.S. Assistant Secretary of State on November 27, 1897. Lee said the author of the note was "a man of integrity and character."

[W]e will relate to you what we saw with our own eyes:

*Four hundred and sixty women and children thrown on the ground, heaped **pell-mell** as animals, some in a dying condition, others sick and others dead. . . .*

There is still alive the only living witness, a young girl of 18 years, whom we found seemingly lifeless on the ground; on her right-hand side was the body of a young mother, cold and rigid, but with her young child still alive clinging to her dead breast; on her left-hand side was also the corpse of a dead woman holding her son in a dead embrace. . . .

*The circumstances are the following: complete **accumulation** of bodies dead and alive, so that it was impossible to take one step without walking over them; the greatest **want** of cleanliness, **want** of light, air, and water; the food lacking in quality and quantity what was necessary to sustain life. . . .*

*From all this we deduct that the number of deaths among the **reconcentrados** has amounted to 77 per cent.*

Source: Unsigned note that was included in a telegram sent by Fitzhugh Lee, U.S. Consul-General in Cuba, to the U.S. Assistant Secretary of State November 27, 1897.

Vocabulary

Insurrection: rebellion, violent uprising

consul-general: a government official living in a foreign country charged with overseeing the protection of U.S. citizens and promoting trade

pell-mell: state of disorder

want: lack

accumulation: pile

reconcentrados: the reconcentration camp prisoners

Appendix P

Document B: Senator Proctor Exposes Spain's Brutality in Cuba

Background:

A visit to Cuba during the winter of 1898, Senator Proctor of Vermont delivered this speech to Congress on March 17, 1898. In his speech, Proctor described the horrors of what he had seen.

"Every town and village is surrounded by a "trocha" (trench), a sort of rifle pit, but constructed on a plan new to me, the dirt being thrown up on the inside and a barbed-wire fence on the outer side of the trench. . .

The purpose of these trochas is to keep the reconcentrados in as well as to keep the insurgents out. From all the surrounding country the people have been driven in to these fortified towns and held there to subsist as they can. They are virtually prison yards, and not unlike one in general appearance, except that the walls are not so high and strong; but they suffice, where every point is in range of a soldier's rifle, to keep in the poor reconcentrado women and children. . .

Their huts are about 10 by 15 feet in size, and for want of space are usually crowded together very closely. They have no floor but the ground, no furniture, and, after a year's wear, but little clothing except such stray substitutes as they can extemporize; and with large families, or more than one, in this little space, the commonest sanitary provisions are impossible. . . The physicians say these cases are hopeless. . .

I could not believe that out of a population of one million six hundred thousand, 200,000 had died within these Spanish forts, practically prison walls, within a few months past, from actual starvation and disease caused by insufficient and improper food. . .

My inquiries were entirely outside of sensational sources . . . What I saw I cannot tell so that others can see it. It must be seen with one's own eyes to be realized . . .

To me the strongest appeal is not the barbarity practiced by Weyler, nor the loss of the Maine . . . but the spectacle of a million and a half people, the entire native population of Cuba, struggling for freedom and deliverance from the worst misgovernment of which I ever had knowledge . . ."

Source: Congressional Record of the 55th Congress, Second Session, Volume XXXI. Washington D.C.: Government Printing Office (daily edition, March 17, 1898).

Vocabulary

sensational(ist): intense interest, exaggerated, superficial,

barbarity: brutal, inhuman, cruel

spectacle: a public show or display, presentation

Appendix Q

Document C: Destruction of the War Ship Maine was the Work of an Enemy

Background:

William Randolph Hearst encouraged investigative and human interest stories using a highly emotional writing style, banner headlines, and graphic images.

DESTRUCTION OF THE WAR SHIP MAINE WAS THE WORK OF AN ENEMY
Assistant Secretary Roosevelt Convinced the Explosion of the War Ship Was Not an Accident. The Journal Offers $50,000 Reward for the Conviction of the Criminals Who Sent 258 American Sailors to Their Death. Naval Officers Unanimous That the Ship Was Destroyed on Purpose.

NAVAL OFFICERS THINK THE MAINE WAS DESTROYED BY A SPANISH MINE.

---

*George Eugene Bryson . . . **cables** that it is the secret opinion of many Spaniards in the Cuban capital, that the Maine was destroyed and 258 men killed by means of marine mine or fixed torpeda. This is the opinion of several American naval authorities. The Spaniards, it is believed, arranged to have the Maine **anchored** over one of the harbor mines. . . . If this can be proven, the brutal nature of the Spaniards will be shown by the fact that they waited to spring the mine after all the men had retired for the night. The Maltese cross in the picture shows where the mine may have been fired.*

Mine or a Sunken Torpedo Believed to Have Been the Weapon Used Against the American Man-Of-War Officer and Men tell Thrilling Stories of Being Blown into the Air Amid a Mass of Shattered Steel and Exploding Shells—Survivors Brought to Key West Scou[t] the Idea of Accident—Spanish Officials Protest Too Much---Our Cabinet orders a Searching Inquiry—Journal Sends Divers to Havana to Report Upon the Condition of the Wreck. Was the Vessel Anchored Over a Mine?

Assistant Secretary of the Navy Theodore Roosevelt says he is convinced that the destruction of the Maine in Havana Harbor was not an accident. The Journal offers a reward of $50,000 for exclusive evidence that will convict the person, persons or government criminally responsible for the [destruction] of the American battleship and the death of 258 of its crew.

*The **suspicion** that the Maine was deliberately blown up grows stronger every hour. Not a single fact to the contrary has been produced....*

Source: Excerpt from New York Journal and Advertiser, February 17, 1898.

Vocabulary
cables: to send a message
anchored: a heavy object tied to a chain to keep a boat from moving
suspicion: a feeling that something is possible

Appendix R

Document D: Maine's Hull Will Decide

Background:
Established in 1851, the New York Times provided investigative coverage of local New York issues and events, as well as national and international news.

Maine's Hull Will Decide
Divers to Find Whether the Force of the Explosion Was from the Exterior or Interior.
She was afloat for an hour
*Spontaneous Combustion in Coal **Bunkers** a Frequent **Peril** to the **Magazines** of Warships – Hard to Blow Up the **Magazine**.*

---

*WASHINGTON, Feb. 16 – After a day of intense excitement at the Navy Department and elsewhere, growing out of the destruction of the battleship Maine in Havana Harbor last night, the situation at sundown, after the exchange of a number of cablegrams between Washington and Havana, can be summed up in the words of Secretary Long, who when asked as he was about to depart for the day whether he had reason to suspect that the disaster was the work of the enemy, replied: "I do not. In that I am influenced by the fact that Capt. Sigsbee has not yet reported to the Navy Department on the cause. He is evidently waiting to write a full report. So long as he does not express himself, I certainly cannot. I should think from the indications, however, that there was an accident – that the **magazine** exploded. How that came about I do not know. For the present, at least, no other warship will be sent to Havana."*

*Capt. Schuley, who has had experience with such large and complicated machines of war as the New York, did not entertain the idea that the ship had been destroyed by design. He had found that with frequent and very careful inspection fire would sometimes be generated in the coal **bunkers**, and he told of such a fire on board of the New York close to the **magazine**, and so hot that the heat had blistered the steel partition between the fire and the ammunition before the **bunkers** and **magazine** were flooded. He was not prepared to believe that the Spanish or Cubans in Havana were supplied with either the information or the appliances necessary to enable them to make so complete a work of demolition, while the Maine was under guard…*

Source: Excerpt from New York Times, February 17, 1898.

Vocabulary
bunker: a large container or compartment for storing fuel.
peril: serious and immediate danger.
magazine: a chamber for holding guns supplies, powder and cartridges for a gun.

Appendix S

Document E: March of the Flag

Background:

The following is an excerpt from Albert J. Beveridge's speech, delivered September 16, 1898. Beveridge gave this speech while he was campaigning to become a senator for Indiana. The speech helped him win the election and made him one of the leading advocates of American expansion.

Fellow citizens, it is a noble land that God has given us; a land that can feed and clothe the world;. . . . It is a mighty people that he has planted on this soil.... It is a glorious history our God has ***bestowed*** *upon his chosen people; . . .a history of soldiers who carried the flag across the blazing deserts and through the ranks of hostile mountains, even to the gates of sunset. . . . a history of a multiplying people who overran a continent in half a century.... Watch a listen to the Historian Think Aloud & Using the Think Aloud*

The Opposition tells us that we ought not to govern a people without their ***consent****. I answer: The rule of liberty that all just government derives its authority from the* ***consent*** *of the governed, applies only to those who are capable of self-government. I answer, We govern the Indians without their* ***consent****, we govern our territories without their* ***consent****, we govern our children without their* ***consent****.*

They ask us how we will govern these new possessions. I answer: If England can govern foreign lands, so can America. If Germany can govern foreign lands, so can America. . . .

In Cuba, alone, there are 15,000,000 acres of forest ***unacquainted*** *with the axe. There are exhaustless mines of iron. . . . There are millions of acres yet unexplored. . . . It means new employment and better wages for every laboring man in the Union . . . .*

Ah! as our commerce spreads, the flag of liberty will circle the globe. . . . ***Benighted*** *peoples will know that the voice of Liberty is speaking, at last, for them; that civilization is dawning, at last, for them. . . .*

Fellow Americans, we are God's chosen people. . . .

Source: Albert J. Beveridge's Senate campaign speech, September 16, 1898.

Vocabulary	
bestowed: to present a gift	consent: agreement to do something
unacquainted: having no experience	benighted: pitifully ignorant uncivilized

Appendix T

Document F: President McKinley's State of the Union Address

Background:

President McKinley went before Congress to ask for a declaration of war against Spain.

The grounds for such intervention may be briefly summarized as follows:

First, in the cause of humanity and to put an end to the barbarities, bloodshed, starvation, and horrible miseries now existing there....

*Second, we owe it to our citizens in Cuba to afford them that protection and **indemnity** for life and property which no government there can or will afford ....*

*Third, the right to intervene may be justified by the very serious injury to the commerce, trade, and business of our people, and by the **wanton** destruction of property and devastation of the island.*

*Fourth, and which is of the utmost importance.... With such a conflict waged for years in an island so near us and with which our people have such trade and business relations; when the lives and liberty of our citizens are in constant danger and their property destroyed and themselves ruined; where our trading **vessels** are liable to seizure and are seized at our very door by warships of a foreign nation, ... -- all these and others ... are a constant **menace** to our peace....*

*I have already transmitted to Congress the report... on the destruction of the battleship Maine... The destruction of that noble **vessel** has filled the national heart with inexpressible horror....*

*[T]he destruction of the Maine, by whatever exterior cause, is a patent and impressive proof of a state of things in Cuba that is intolerable.... [T]he Spanish government cannot assure safety and security to a **vessel** of the American Navy in the harbor of Havana on a mission of peace, and rightfully there....*

Source: Excerpt from President William McKinley's War Message to Congress, April 11, 1898.

Vocabulary
wanton: reckless, random
indemnity: security against damage, payment for loss
vessel: a ship or large boat
menace: threat

Appendix U

Document A: The Burning of Louvain

Background:
Richard Harding Davis was a war journalist who **covered** the Spanish American War and World War I. He was with the Allied troops in Louvain, Belgium on August 27th, 1914. He described his experience in an article titled, "Germans sack Louvain; Women and **Clergy** shot," which appeared in the New York Tribune as the "Burning of Louvain" on August 31st, 1914.

London, August 30 - I left Brussels on Thursday afternoon and have just arrived in London. For two hours on Thursday night I was in what for six hundred years has been the city of Louvain. The Germans were burning it, and to hide their work kept us locked in the railway carriages. But the story was written against the sky, was told to us by German soldiers ***incoherent*** *with* ***excesses****; and we could read it in the faces of women and children being led to concentration camps and of citizens on their way to be shot. . . .*

The Town Hall was very old and very beautiful, an example of Gothic architecture, in detail and design more celebrated even than the Town Hall of Bruges or Brussels. It was five hundred years old, and lately had been repaired with great taste and at great cost.

Opposite was the Church of St. Pierre, dating from the fifteenth century a very noble building, with many chapels filled with carvings of the time of the Renaissance in wood, stone, and iron. In the university were 150,000 volumes.

Outside the station in the public square the people of Louvain passed in an unending ***procession****, women bare headed, weeping, men carrying the children asleep on their shoulders, all hemmed in by the shadowy army of gray wolves. Once they were halted, and among them marched a line of men. They well knew their fellow townsmen. These were on their way to be shot. And better to point the moral an officer halted both processions and, climbing to a cart, explained why the men were going to die. He warned others not to bring down upon themselves a like* ***vengeance****. . . .*

You felt it was only a nightmare, cruel and uncivilized. And then you remembered that the German Emperor has told us what it is. It is his Holy War.

Source: *New York Tribune*, August 31, 1914, Reported from Louvain by Richard Harding Davis.

Vocabulary

Covered: to describe or analyze an event	*Excesses: doing something more than needed*
Clergy: priest, violent uprising	*Procession: people moving forward in an orderly fashion*
Incoherent: unclear, confusing	*Vengeance: revenge, getting even*

Appendix V

Document B: Attack on Louvain Told by Refugee

Background:
John McGee was a missionary doctor working in Nanking. He was a member of the Nanking Committee of the International Red Cross Organization. McGee risked his own life running out of the Nanking Safety Zone into the streets where use used an 8mm movie camera to film several hundred minutes of footage.

The horror of last week is beyond anything I have ever experienced. I never dreamed that the Japanese soldiers were such savages. It has been a week of murder and rape, worse, I imagine, than has happened for a very long time unless the ***massacre of the Armenians by the Turks*** *was comparable. They not only killed every prisoner they could find but also a vast number of ordinary citizens of all ages. Many of them were shot down like the hunting of rabbits in the streets. There are dead bodies all over the streets from south city to Hsiakwan. Just day before yesterday we saw a poor* ***wretch*** *killed very near the house where we are living. So many of the Chinese are* ***timid*** *and when challenged foolishly start to run. This is what happened to that man. The actual killing we did not see as it took place just around the corner of a bamboo fence from where we could see. Cola went there later and said the man had been shot twice in the head. These two Japanese soldiers were no more concerned than if they had been killing a rat and never stopped smoking their cigarettes and talking and laughing. . . .*

But the most horrible thing now is the raping of the women which has been going on in the most shameless way that I have ever known. The streets are full of men searching for women. Ernest and I, one or the other of us, have to stay and keep our eyes on these houses where our Christians from Hsiakwan and St. Pauls as well as many other refugees we have taken in, are located. . . .

. . . Several days ago a Buddhist priest from a little temple across the street came in and said he had heard that Japanese had carried off two Buddhist nuns and begged me to take them in, which I have done. The house is really packed like sardines. They sleep in the halls upstairs and down and for a while we had a mother and daughter in our bathroom.

Source: *American missionary eyewitnesses to the Nanking massacre, 1937-1938.*

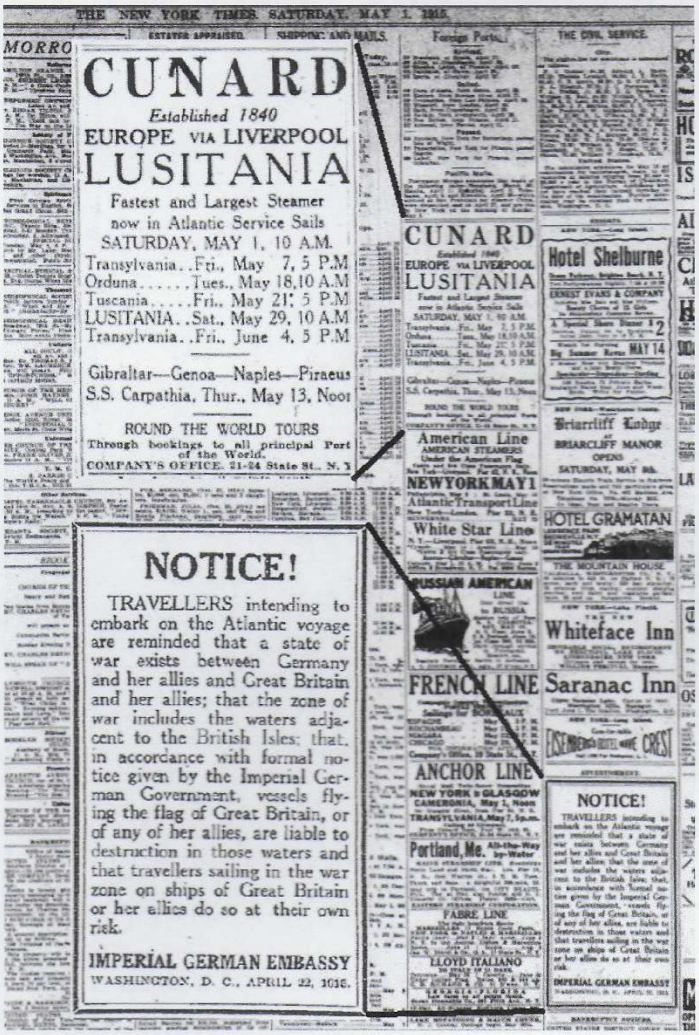
Vocabulary

massacre of the Armenians by the Turks: Ottoman government's extermination of 1.5 million Armenians
wretch: an unfortunate or unhappy person
timid: lack courage, easily frightened

Appendix W

Document C: "Cunard . . . Lusitania" and "Notice"

Background:
The RMS Lusitania was owned by the Cunard Line out of Liverpool and was the second largest passenger liner in the world. The ocean liner left New York for Britain on 1 May 1915 though not without a warning.



THE NEW YORK TIMES SATURDAY, MAY 1, 1915.

ESTATES APPRAISED. SHIPPING AND MAILS. Foreign Ports. THE CIVIL SERVICE.

MORRO

CUNARD
Established 1840
EUROPE VIA LIVERPOOL
LUSITANIA
Fastest and Largest Steamer
now in Atlantic Service Sails
SATURDAY, MAY 1, 10 A.M.
Transylvania..Fri., May 7, 5 P.M
Orduna.....Tues., May 18, 10 A.M
Tuscania.....Fri., May 21, 5 P.M
LUSITANIA..Sat., May 29, 10 A.M
Transylvania..Fri., June 4, 5 P.M

Gibraltar—Genoa—Naples—Piraeus
S.S. Carpathia, Thur., May 13, Noon

ROUND THE WORLD TOURS
Through bookings to all principal Port of the World.
COMPANY'S OFFICE, 21-24 State St., N. Y.

NOTICE!

TRAVELLERS intending to embark on the Atlantic voyage are reminded that a state of war exists between Germany and her allies and Great Britain and her allies; that the zone of war includes the waters adjacent to the British Isles; that, in accordance with formal notice given by the Imperial German Government, vessels flying the flag of Great Britain, or of any of her allies, are liable to destruction in those waters and that travellers sailing in the war zone on ships of Great Britain or her allies do so at their own risk.

IMPERIAL GERMAN EMBASSY
WASHINGTON, D. C., APRIL 22, 1915.

CUNARD
Established 1840
EUROPE VIA LIVERPOOL
LUSITANIA
Fastest and Largest Steamer
now in Atlantic Service Sails
SATURDAY, MAY 1, 10 A.M.
Transylvania..Fri., May 7, 5 P.M.
Orduna.....Tues., May 18, 10 A.M.
Tuscania.....Fri., May 21, 5 P.M.
LUSITANIA..Sat., May 29, 10 A.M.
Transylvania..Fri., June 4, 5 P.M.
Gibraltar—Genoa—Naples—Piraeus
S.S. Carpathia, Thur., May 13, Noon
ROUND THE WORLD TOURS

American Line
AMERICAN STEAMERS
NEW YORK MAY 1
Atlantic Transport Line
White Star Line

RUSSIAN AMERICAN LINE to RUSSIA

FRENCH LINE

ANCHOR LINE
NEW YORK to GLASGOW
CAMERONIA, May 1, Noon
TRANSYLVANIA, May 7, 5 p.m.

Portland, Me. All-the-Way by Water

FABRE LINE

LLOYD ITALIANO

Hotel Shelburne
ERNEST EVANS & COMPANY
MAY 14

Briarcliff Lodge
at BRIARCLIFF MANOR
OPENS
SATURDAY, MAY 8th.

HOTEL GRAMATAN

THE MOUNTAIN HOUSE

Whiteface Inn

Saranac Inn

NOTICE!
TRAVELLERS intending to embark on the Atlantic voyage are reminded that a state of war exists between Germany and her allies and Great Britain and her allies; that the zone of war includes the waters adjacent to the British Isles; that, in accordance with formal notice given by the Imperial German Government, vessels flying the flag of Great Britain, or of any of her allies, are liable to destruction in those waters and that travellers sailing in the war zone on ships of Great Britain or her allies do so at their own risk.
IMPERIAL GERMAN EMBASSY

Source: *New York Times*, May 1, 1915

Vocabulary
Embark: go on board a ship

Appendix X

Document D: Capital Aroused, Situation Gravest Yet Faced in War

Background:
The RMS Lusitania left New York on May 1, 1915 but was sunk by a German U-boat six days later. Of the 1,962 passengers and crew aboard Lusitania, 1,198 lost their lives among those were 128 U.S. citizens.

Washington Determined That Germany Shall Not Be Allowed to Shirk Responsibility for Deaths.

GREATLY FEARS LOSS OF AMERICANS

President Shows Nervousness as Bulletins of Disaster Come In - Strongest Protest Yet Made Planned Even if No U. S. Citizens Were Lost

*Washington, May 7. - The news of the heavy loss of life on the Lusitania stirred Washington as it has not been stirred since the sinking of the Maine. The earlier reports that both passengers and crew had been landed safely had quieted **apprehensions** of an immediate crisis in the relations of the United States and Germany. But when it became clear that Americans - undoubtedly a considerable number of them - were to be counted among the victims of German savagery at sea the full significance of the tragedy off Queenstown struck home. . . .*

Official Washington has realized the possibility of a clash between our government and the German government ever since the State Department took the stand that Germany must be held to "strict accountability" for any treatment of American citizens and American property not in accordance with existing rules of warfare at sea. . . .

*The destruction of the battleship Maine in Havana harbor, though **disavowed** by the Spanish government, cut American feeling to the **quick**. It made the preservation of good relations with Spain in Cuba a nearly hopeless task.*

*The Main tragedy came without warning. But the Lusitania tragedy comes after a widespread and **audacious** advertisement of Germany's intention to disregard the protection given to Americans (even when passenger on a British vessel) by the rules of International law. . . .*

High officials in the administration declined tonight to discuss the possibility of this country being driven into the war because of the loss of American lives. They insisted upon taking an optimistic view of the situation and asserted that when the list of survivors was finally made up few would be found to be missing. . . .

Source: *New York Tribune*, May 8, 1915

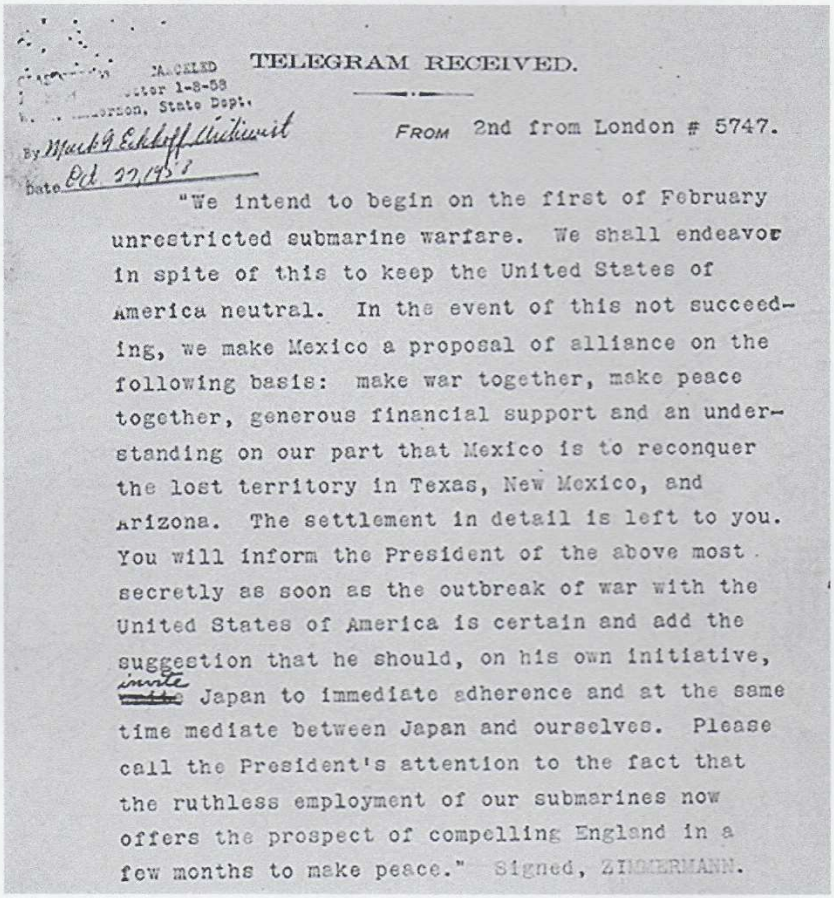
Vocabulary	
Apprehensions: anxiety or fear	Quick: most personal and sensitive emotion
Disavowed: to deny responsibility	Audacious: willingness to take a risk

Appendix Y

Document E: "Zimmerman Note"

Background:

This telegram was an internal diplomatic communication issued from the German Foreign Office in January 1917 that proposed a military alliance between Germany and Mexico in the event of the United States' entering World War I against Germany.



TELEGRAM RECEIVED.

FROM 2nd from London # 5747.

"We intend to begin on the first of February unrestricted submarine warfare. We shall endeavor in spite of this to keep the United States of America neutral. In the event of this not succeeding, we make Mexico a proposal of alliance on the following basis: make war together, make peace together, generous financial support and an understanding on our part that Mexico is to reconquer the lost territory in Texas, New Mexico, and Arizona. The settlement in detail is left to you. You will inform the President of the above most secretly as soon as the outbreak of war with the United States of America is certain and add the suggestion that he should, on his own initiative, ~~invite~~ Japan to immediate adherence and at the same time mediate between Japan and ourselves. Please call the President's attention to the fact that the ruthless employment of our submarines now offers the prospect of compelling England in a few months to make peace." Signed, ZIMMERMANN.

Source: *Zimmermann Telegram - Decoded Message Record Group 59: General Records of the Department of State, 1756 - 1979*

Vocabulary

Unrestricted: no limit or restrictions

Endeavor: to attempt to achieve a goal

Mediate: helping two nations reach an agreement

Compelling: not able to resist, overwhelming

Appendix Z

Document F: Woodrow Wilson, War Message

Background:

In a Special Session of Congress held on April 2, 1917, President Wilson delivered this 'War Message.' Four days later, Congress overwhelmingly passed the War Resolution which brought the United States into the Great War.

Gentlemen of the Congress:

I have called the Congress into extraordinary session because there are serious, very serious, choices of policy to be made, and made immediately, which it was neither right nor constitutionally ***permissible*** *that I should assume the responsibility of making.*

On the 3d of February last . . . Vessels of every kind, whatever their flag, their character, their cargo, their destination, their ***errand****, have been ruthlessly sent to the bottom without warning and without thought of help or mercy for those on board, . . . Even hospital ships and ships carrying relief to the sorely* ***bereaved*** *and stricken people of Belgium, . . . have been sunk with the same reckless lack of compassion or of principle.*

. . . I am not now thinking of the loss of property involved, immense and serious as that is, but only of the ***wanton*** *and wholesale destruction of the lives of noncombatants, men, women, and children, engaged in pursuits which have always, even in the darkest periods of modern history, been deemed innocent and legitimate. Property can be paid for; the lives of peaceful and innocent people can not be. The present German submarine warfare against commerce is a warfare against mankind.*

. . . I advise that the Congress declare the recent course of the Imperial German Government to be in fact nothing less than war against the Government and people of the United States; . . .

. . . The world must be made safe for democracy. Its peace must be planted upon the tested foundations of political liberty. We have no selfish ends to serve. We desire no conquest, no dominion. We seek no ***indemnities*** *for ourselves, no material compensation for the sacrifices we shall freely make. . . .*

Source: Wilson's *War Message*, 65th Cong., 1st Sess. Senate Doc. No. 5, Serial No. 7264, Washington, D.C., 1917.

Vocabulary

Permissible: to be given permission, be able to do

Errand: to deliver or collect something

Bereaved: loss of a loved one due to the loved one's death.

Wanton: deliberate, unprovoked, cruel

Indemnities: not responsible for one's actions.

Appendix AA

Document A: Eye-Witness Tells of Horror Seen in Fall of Nanjing

Background:
On February 20, 1938, George Fitch, one of the 14 Americans in Nanjing, was allowed to leave China. Fitch succeeded in smuggling out eight reels of 16mm negative movie film of the **atrocities**. Fitch presented a first-hand account of the Japanese occupation of Nanjing to State Department officials in Washington DC. Then toured the United States to give speeches and to show the films he had smuggled out of China.

Eye-Witness Tells of Horror Seen in Fall of Nanking

The destruction of Nanking was the blackest page in modern history, according to George Fitch, who was director of the safety zone in Nanking from Dec. 13 to Feb. 20 and an eye-witness of the destruction of the city by the Japanese.

Fitch spoke yesterday at Cleveland Heights Presbyterian Church.

The Japanese for two months kept up continuous looting, burning, robbing and murdering, Fitch said.

"Chinese men by the thousands were taken out to be killed by machine guns or slaughtered for hand grenade practice," he asserted. "The poorest of the poor were robbed of their last coins, deprived of their bedding and all that they could gather out of a city systematically destroyed by fire. There were hundreds of cases of bestiality inflicted upon Chinese women.

"But in spite of the dark horizon there is a new hopefulness among the Chinese. China is going to win this war, I'm confident. The whole business would be brought to a quick close if the United States would stop helping Japan by selling her gasoline, scrap iron and nitrates.

"The challenge to the Christian church in America is to help put a stop to this damnable traffic in munitions and to give until it hurts for China."

Source: *The Cleveland Plain Dealer*, May 23, 1938, p. 8.

Vocabulary

atrocities: a cruel violent act
bestiality: being like an animal, savagely cruel
nitrates: salts
munitions: military weapons, ammunition, equipment

Appendix BB

Document B: Letter of John Magee to his Wife

Background:
John McGee was a missionary doctor working in Nanking. He was a member of the Nanking Committee of the International Red Cross Organization. McGee risked his own life running out of the Nanking Safety Zone into the streets where use used an 8mm movie camera to film several hundred minutes of footage.

The horror of last week is beyond anything I have ever experienced. I never dreamed that the Japanese soldiers were such savages. It has been a week of murder and rape, worse, I imagine, than has happened for a very long time unless the ***massacre of the Armenians by the Turks*** *was comparable. They not only killed every prisoner they could find but also a vast number of ordinary citizens of all ages. Many of them were shot down like the hunting of rabbits in the streets. There are dead bodies all over the streets from south city to Hsiakwan. Just day before yesterday we saw a poor* ***wretch*** *killed very near the house where we are living. So many of the Chinese are* ***timid*** *and when challenged foolishly start to run. This is what happened to that man. The actual killing we did not see as it took place just around the corner of a bamboo fence from where we could see. Cola went there later and said the man had been shot twice in the head. These two Japanese soldiers were no more concerned than if they had been killing a rat and never stopped smoking their cigarettes and talking and laughing. . . .*

But the most horrible thing now is the raping of the women which has been going on in the most shameless way that I have ever known. The streets are full of men searching for women. Ernest and I, one or the other of us, have to stay and keep our eyes on these houses where our Christians from Hsiakwan and St. Pauls as well as many other refugees we have taken in, are located. . . .

. . . Several days ago a Buddhist priest from a little temple across the street came in and said he had heard that Japanese had carried off two Buddhist nuns and begged me to take them in, which I have done. The house is really packed like sardines. They sleep in the halls upstairs and down and for a while we had a mother and daughter in our bathroom.

Source: *American missionary eyewitnesses to the Nanking massacre, 1937-1938.*

Vocabulary

massacre of the Armenians by the Turks: Ottoman government's extermination of 1.5 million Armenians
wretch: an unfortunate or unhappy person
timid: lack courage, easily frightened

Appendix CC

Document C: U.S. Aviation Fuel Barred to Japan as Roosevelt Curbs Exports

Background:
President Roosevelt believed that selling oil to Japan would would keep the U.S. out of the world war. But when Japan seized southern French Indo-China in July of 1941, FDR quickly responded against Japanese expansion.

OIL POLICY CHANGED

Motor Fuel to Go Only to Axis Victims and to Our Hemisphere

BAN IS A BLOW TO TOKYO

Crude Oil and Other Items May Be Sold in Much Smaller Quantities

WASHINGTON, Aug. 1—President Roosevelt tonight tightened the anti-Axis program of economic encirclement by redefining the United States petroleum export policy in such a way that Japan will be deprived of all further gasoline that could be used for aviation, and placing other petroleum exports to Japan on a pre-war quota basis.

The White House announcement of the new policy, implementing the drastic action of last week, when the President ended American appeasement of Japan by freezing all Japanese assets in the United States, was immediately interpreted in many quarters as indicative of official dissatisfaction over reports of Japanese military and naval activities in Southern Indo-China.

The announcement, which came shortly after the weekly Cabinet meeting, made no mention of Japan, but was so worded that Japan could be the only important country affected.

Source: By John H Crider, The New York Times, Saturday, August 2, 1941.

Vocabulary

aviation: flying or operating aircraft
indicative: symbolic of something
Southern Indo-China: South East Asia, Vietnam, Laos, Cambodia

Appendix DD

Document D: Explanation by Chief of Naval Staff Nagano at the Imperial Conference

Background:
The Roosevelt administration's decision to freeze Japanese **assets** in the United States in July of 1941 effectively cutting Japan off from its primary source of oil, led to a serious reevaluation of Japanese foreign policy. This conference was held in the emperor's presence to discuss what steps should be taken next. Representatives of the Japanese army, the Japanese navy, and the civilian government attended the conference.

. . . From the operational standpoint of Imperial General Headquarters, based on the assumption that a peaceful solution has not been found and war is inevitable, the Empire's oil supply, as well as the stockpiles of many other important war materials, is being ***depleted*** *day by day with the result that the national defense power is gradually diminishing. If this* ***deplorable*** *situation is left unchecked, I believe that, after a lapse of some time, the nation's vitality will deteriorate and ultimately fall into* ***dire*** *straits.*

. . . By the latter half of next year, military preparations of the United States will have made such rapid strides that we will find it difficult to oppose them. Therefore, wasting time now can prove disastrous for the Empire.

. . . In regard to the prospect of war, we can perceive a strong possibility that the opponent will carry on a prolonged war. Therefore, the Empire must resolve and prepare for it. If the opponent should attempt a short and decisive action and challenge us by advancing with the main force of its naval strength, it would be a desirable situation. . . .

. . . I would like to add one more word. We must seek with utmost efforts the way by which we can ***surmount*** *the present crisis peacefully and insure the development and stability of the Empire. We must avoid any war which can be avoided. But at the same time, for the future interest of our Empire we must not be forced into a position where we would have to fight under extremely disadvantageous conditions. My views on the aspect of military preparations, as given in my explanation herein, have been prepared solely on the assumption that war cannot be avoided.*

Source: The Japanese Imperial Conference was held on September 6, 1941.

Vocabulary

assets: property, valuables, goods, resources
depleted: exhaust, use up, consume, drain
deplorable: shockingly bad in quality
dire: extremely serious or urgent
utmost: greatest, highest, maximum
surmount: overcome or conquer

Appendix EE

Document E: Ginger's Diary

Background:
This diary entry was written by a 17 year old High School Senior who was living at Hickam Field, Hawaii at the time of the Japanese bombing.

Sunday, December 7, 1941
BOMBED! 8:00 in the morning. Unknown attacker so far! Pearl Harbor in flames! Also Hickam hanger line. So far no houses bombed here.

*We've left the post. It got too hot. The **PX** is in flames, also the barracks. We made a dash during a lull. Left everything we own there. Found out the attackers are Japs. Rats!!! A couple of **non-com**'s houses demolished. Hope Kay is O.K. We're at M's. It's all so sudden and surprising I can't believe it's really happening. It's awful. School is discontinued...there goes my graduation.*

***Shortwave**: Direct hit on **barracks**, 350 killed. Wonder if I knew any of them. Been quiet all afternoon. Left Bill on duty at the U. Blackout all night of course!*

The following was typed on a separate piece of paper attached to the diary page:

I was awakened at eight o'clock on the morning of December 7th by an explosion from Pearl Harbor. I got up thinking something exciting was probably going on over there. Little did I know! When I reached the kitchen the whole family, excluding Pop, was looking over at the Navy Yard. It was being consumed by black smoke and more terrific explosions. We didn't know what was going on . . .

*Mom and I went out on the front porch to get a better look and three planes went zooming over our heads so close we could have touched them. They had red circles on their wings. Then we caught on! About that time bombs started dropping all over Hickam. We stayed at the windows, not knowing what else to do, and watched the fire works. It was just like the **news reels** of Europe, only worse. We saw a bunch of soldiers come running full tilt towards us from the **barracks** and just then a whole line of bombs fell behind them knocking them all to the ground. We were **deluged** in a cloud of dust and had to run around closing all the windows. . . .*

*A second terrific bunch of explosions followed the first by a few minutes only. I found out later these had landed in the baseball diamond just a second after Dad had walked across it. He ran back to see if the men in a radio truck there had been hit. All but one had and they were carted off in an ambulance. I went dashing into my room to look and saw that the **barracks** was on fire, also the big depot hanger. I hated to go into my room because the planes kept machine-gunning the street just outside my window and I kept expecting to see a string of bullets come through my roof any minute.*

Source: From *Ginger's Diary* December 7, 1941

Vocabulary	
PX: US military retail store	Non-com: noncommissioned officer, ie; sergeant
Shortwave: radio	News Reels: a short film about the news
Barracks: a building to house soldiers	Deluged: a great quantity of something, like a lot of rain

Appendix FF

Document F: Address to Congress Requesting a Declaration of War

Background:
Monday, December 8, 1941 - The day after the Japanese attacked Pearl Harbor, President Franklin Roosevelt delivered this "Day of Infamy Speech." Immediately afterward, Congress declared war against Japan, and the United States entered World War II. As you listen to the President's speech, you will notice a few changes from the draft below.

TO THE CONGRESS OF THE UNITED STATES:

Yesterday, December 7, 1941 -- a date which will live in infamy -- the United States of America was suddenly and deliberately attacked by naval and air forces of the Empire of Japan.

The United States was at peace with ~~the~~ that nation and, at the solicitation of Japan, was still in conversation with its Government and its Emperor looking toward the maintenance of peace in the Pacific. Indeed, one hour after Japanese air squadrons had commenced bombing in Oahu, the Japanese Ambassador to the United States and his colleague delivered to the Secretary of State a formal reply to a recent American message. While this reply stated that it seemed useless to continue the existing diplomatic negotiations, it contained no threat or hint of war or armed attack.

It will be recorded that the distance of Hawaii from Japan makes it obvious that the attack was deliberately planned many days or even weeks ago. During the intervening time the Japanese Government has deliberately sought to deceive the United States by false statements and expressions of hope for continued peace.

The attack yesterday on the Hawaiian Islands has caused severe damage to American naval and military forces. Very many American lives have been lost. In addition American ships have been reported torpedoed on the high seas between San Francisco and Honolulu.

Yesterday the Japanese Government also launched an attack against Malaya.

Last night Japanese forces attacked Hong Kong.

Last night Japanese forces attacked Guam.

Last night Japanese forces attacked the Philippine Islands.

Last night the Japanese attacked Wake Island.

This morning the Japanese attacked Midway Island.

Japan has, therefore, undertaken a surprise offensive extending throughout the Pacific area. The facts of yesterday speak for themselves. The people of the United States have already formed their opinions and well understand the implications to the very life and safety of our nation.

As Commander-in-Chief of the Army and Navy I have directed that all measures be taken for our defense.

Always will be remembered the character of the onslaught against us.

No matter how long it may take us to overcome this premeditated invasion, the American people ~~will~~ in their righteous might will win through to absolute victory.

I believe I interpret the will of the Congress and of the people when I assert that we will not only defend ourselves to the uttermost but will make very certain that this form of treachery shall never endanger us again.

Hostilities exist. There is no blinking at the fact that our people, our territory and our interests are in grave danger.

- 3 -

With confidence in our armed forces -- with the unbounding determination of our people -- we will gain the inevitable triumph -- so help us God.

I ask that the Congress declare that since the unprovoked and dastardly attack by Japan on Sunday, December seventh, a state of war has existed between the United States and the Japanese Empire.

Franklin D. Roosevelt

THE WHITE HOUSE,

December 8, 1941.

Source: "*Day of Infamy*" Speech by Franklin D. Roosevelt, December 8, 1941. To listen to FDR's speech https://archive.org/details/FranklinDelanoRooseveltDayOfInfamySpeech

Vocabulary

Infamy: known for being evil, bad quality
Squadrons: air force unit
Triumph: a great victory, an achievement
Solicitation: a request for something, usually money
Torpedoed: ships attacked or sank by a torpedo
Dasardly: wicked and cruel